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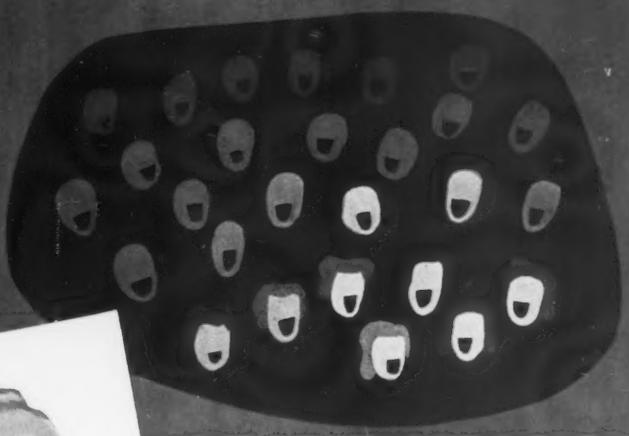

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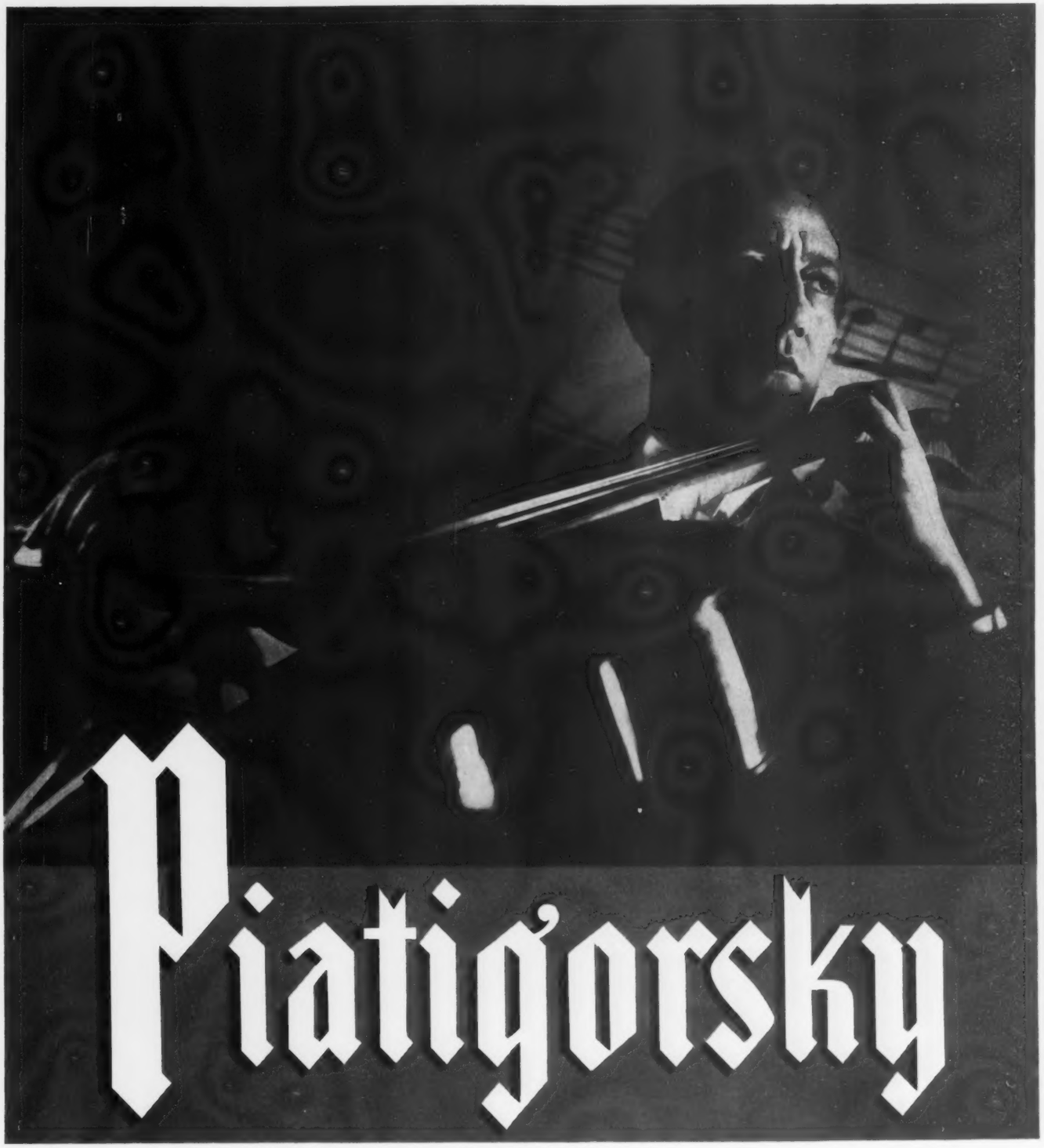

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Harry R. Burke, St. Louis Globe Democrat, Jan. 11, 1948

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John D. Rhodes, Cincinnati Enquirer, Jan. 24, 1948

"Sanroma is not only a virtuoso of fulgurant power but an intellectual personality of the keyboard."

Alice Eversman, Washington Star, June 23, 1947

"Sanroma's brilliant technique made the bravura aspects of the Gershwin Concerto appropriately glittery. Performing with strong, clean-cut rhythmic control, the music sounded more subtle and important than I've heard it with many another pianist."

Harriett Johnson, New York Post, July 8, 1947

"Beguiling was his performance of the Mendelssohn G minor Concerto . . . fastidious and elegant in its beauty of tone. Sanroma's brilliant technique and the musical quality of his reading made the concerto appear well worth its revival."

Felix Borowski, Chicago Sun, July 28, 1947

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Required Reading Matter for 1948-49

Debut with the Boston Symphony: October 24 and 25, 1947.

"A new violinist. And what a violinist! She is a French woman, Ginette Neveu. She is tall and slender. She is possessed of an exceptional technique and she has oodles of temperament." *Warren Storey Smith, Boston Post*

"Mlle. Neveu belongs in the first rank of the artists of the violin." *Cyrus Durgin, Boston Globe*

Brahms Concerto—New York Philharmonic-Symphony

under Charles Muench: November 13 and 14, 1947.

"She is a great artist because she has tone, technique and temperament . . . I am sure Brahms would have been delighted with Miss Neveu." *Virgil Thomson, New York Herald-Tribune*

"It has been many seasons since the writer heard such a compelling performance of the Brahms Concerto, one in which youthful vigor and emotion went hand in hand with the authority and control of a master." *Olin Downes, New York Times*

"One of the top-rank violinists of our time." *Miles Kastendieck, New York Journal American*

"A Parisian with soul, temperament, vigor, poetry and lots of musical brains. A striking figure on the stage . . . stood like a white-robed acolyte, fascinating to see." *Robert Bagar, New York World-Telegram*

"An artist of the very first rank . . . Enchanted the ear, the mind and the heart." *Robert A. Hague, PM*

"A woman in the audience clapped so hard she lost the diamond out of her ring. The violinists of the Philharmonic couldn't get backstage fast enough to congratulate the soloist. Ginette Neveu had given a more flashing performance of Brahms' much-played Violin Concerto than Manhattan had heard in many a season." *TIME (Newsmagazine)*

Reengaged with Boston Symphony under Koussevitzky, playing the Beethoven Concerto: December 23, 1947.

"It is not too much to say that in certain respects this was the most remarkable performance of that Concerto ever heard in Symphony Hall . . . This was a performance that you could talk about for years to come and by which you might measure all subsequent ones." *Warren Story Smith, Boston Post*

"To me, Mlle. Neveu is the most exciting violinist and musician I've heard in many years." *Rudolph Elie, Jr., Boston Herald*

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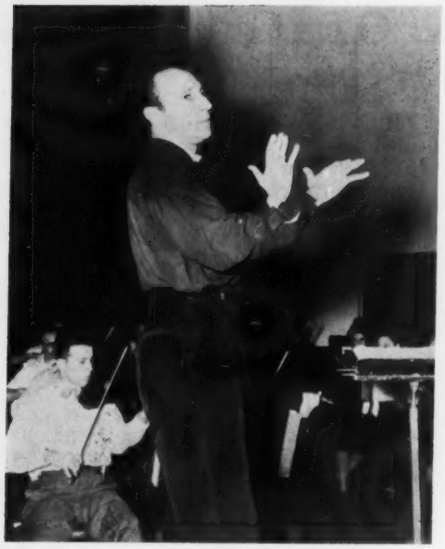
NEW YORK FEBRUARY 15, 1948 No. 3166



MASSIMO FRECCIA

conducts a workout rehearsal of the New Orleans Symphony Orchestra. (Photo by Pierre-Dyer.)

1948-9: Anniversary Years

The present portentous years are marked in music not only by some unique developments, and phenomenal expansion of concert and opera giving, but by musical anniversaries of note. Among the occasions in the near future is the centenary of Chopin's death, which falls on Oct. 17, 1949. In Paris, where the poet of the piano spent his last days, a committee for the celebration has already been created. No doubt in American concert halls there will also be many homages to the master's memory.

• • •

Big plans, too, for 1948 International Music Festival in Prague, May 15 to June 6, as this year there will be visits by the Hallé Orchestra under Barbirolli, the Leningrad Philharmonic under Mravinsky, with guest appearances by Chavez, Britten and Kleiber, the English Singers, the Amsterdam and Avramov String Quartets, and an artistic roster listing Isaac Stern, Rudolf Firkusny, Emile Baume, Marguerite Long, Stanislav Szpinalsi, A. Michelangelo Benedetti, Peter Pears and others.

The 20th anniversary of the death of Leos Janacek will be the occasion for a cycle of various works by this original creator both at Prague and Brno, and there will be a Second International Conference of Composers and Music Critics, and a piano playing contest for the Smetana Prize open to artists between 15 and 35 from all countries. Address for those who wish to participate is Music Festival Office, Czech Philharmonic, Prague 1.79 (Rudolfinum), Czechoslovakia. . . .

• • •

Sir Thomas to the Lists . . .

Sir Thomas Beecham returned to this land of plenty with his usual opening salute of startling statements to the papers, chief of which is perhaps his opinion that "musicians have no reason to be stuffy. Even orang-outangs can play French horns and flutes." (Perhaps—but not with the tone quality of, say, the Philharmonic.) "No great music is being written anywhere," he added, "because there is no one to write it." Well, there is Sir Thomas, who—as one remembers—did quite a bit of work on certain sequences from Handel and other composers. . . .

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LONDON VISTA.

Mary Bothwell, soprano, visits Parliament Square. The clock tower housing "Big Ben" is in background. (Photo by Planet Pictures, Ltd.)

State Songs—To Order

Plaint was allegedly raised by Mississippi's Governor, the Hon. Fielding L. Wright, because he recently attended a conference of Executives, and as each was introduced, the band played his State Song. But for him there was only Jerome Kern's Ol' Man River—an excellent song, the Governor hastens to add, but not an official one. This sad tale, poured into the receptive ear of Bob Colby, a native of Mississippi and a student at Juilliard School of Music in New York, on one of his visits "back home," caused the latter to fly back to the metropolis, contact a friend, Mauri Edwards, who writes lyrics and set to work. A State Song was evolved. Called Mississippi, it was played at the Inaugural Ball in Jackson recently (after orchestrations had been made and sent there). According to the authors, this ditty will be submitted to the State Legislature for adoption and—who knows?

• • •

ON THE COVER

Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, was born in France, but has been for several years an American citizen. Prior to his coming to America he had an active career in music throughout Europe. In 1919 he founded the Concerts Golschmann in Paris, and in 1920 conducted performances of Diaghileff's Ballet Russe and those of Pavlowa. He appeared frequently as guest conductor of the Paris Symphony and other French orchestras. In 1924-25 he was guest conductor of the New York Philharmonic-Symphony, the Philadelphia Orchestra, Detroit Symphony and the Rochester Philharmonic. He is now conducting his 17th season with the St. Louis Symphony, the second oldest major orchestra in the country, which has achieved a distinguished status under his direction. At the close of its season he plans to fly to Europe, where he is scheduled to direct the last four concerts of the Brussels Philharmonic, and later a series of concerts with the Paris Orchestre National, a re-engagement following his successful appearances last season in Belgium and with the last-named ensemble in the French capital. (Camera study by Editta Sherman.)

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Sixty-Ninth Year
February 15, 1948

THE MUSICAL PARADE: TOPICS OF 1948

(Themes supplied by the staff and contributors, freely transcribed by Russell Kerr)

SOUVENIR OF MARNE BATTLE.
Several Paris taxicab horns were especially brought to Baltimore on trans-ocean plane so that Reginald Stewart, conductor of the Baltimore Symphony (right), could use them for Gershwin's American in Paris in a concert of music by that composer on Feb. 1. L. to r., are also Edward E. Yaggy, Jr., who sent for them, and Louis Poursin, who brought them, and who is holding a horn from the famous taxicab fleet which conveyed an army to save Paris in 1914. (Photo by Sassman-Ochs.)

Great excitement down in Baltimore because—according to the Symphony Orchestra of that city—five genuine Paris taxicab horns (operating by means of rubber bulb) were sought by Reginald Stewart, conductor, for a performance of Gershwin's An American in Paris. Bart Wirtz, veteran cellist of the orchestra, possessed one such horn, brought to this country after one of his European trips. But what about the others?

Edward E. Yaggy, Jr., president of a prominent oil burner corporation, read newspaper stories about the dilemma, cabled his Paris agent, M. Poursin, who dutifully rounded up the assorted horns and hopped a trans-oceanic plane. (One of the noise-makers carries an inscription vouching that it was among the fleet of taxis hastily gathered in Paris to carry an army to the victorious first Battle of the Marne, which in 1914 turned the German advance.)

• • •

A more or less emphatic screed issued by the Middle America Information Bureau, conducted by the United Fruit Company, which issues from a New York City address, contains the surprising statement that "there is no such thing as Latin American music." Having been assailed by the conga and samba in no uncertain fashion, we rubbed our eyes until we learned that the Bureau is maintaining the thesis—correctly no doubt—that "between Mexico on the north and Colombia on the south there are as many different musics as there are Middle American republics, namely 11. . . ." But most of those rhythms are hard on the joints.

• • •

TONAL TATTLING.—"Still Batting 1,000" is the Herald Tribune's heading over a review by Howard Barnes of the D'Oyly Carte Opera Company's N. Y. production of The Gondoliers. In this case, wouldn't one have to include some mention of cricket, wicket *et al.?* . . .

Recent demise was that of David Graves George, who is reputed to have written The Wreck of the Old Ninety-Seven and once sued (before U. S. Supreme Court) a well-known phonograph company to establish his authorship of same—but the second time it ruled against him. . . . Things seem to be coming in pairs musically. Now there are two Spivakovskys before the U. S. public—Toscha, violinist, and Jascha, pianist—as well as double Tagliavinis, Pinzas, Iturbis, Schnabels, Kitains, and some others. . . .

Report says Margaret Truman may sing at the Democratic National Convention in Philadelphia during week of July 12. Robin Hood Dell Concerts were also reported negotiating for an appearance by the soprano concurrent with that political event. . . .

• • •

A Radio-Television Critics Circle of N. Y. has been formed, on the model of the Drama and the Music Critics' similar groups though Jack Gould, radio editor of the Times, in commenting upon it says, "Radio citations, by and large, have become utterly meaningless, except perhaps to the horde of industry press agents. . . ."

The ballet is getting a gentle lampooning in the new musical play, Look Ma, I'm Dancin', which was conceived and is co-managed by Jerome Robbins, who also staged the dances. . . .

Story about Nicole Henriot, pretty young French pianist, recently bowing here as soloist with the N. Y. Philharmonic, says that the 23-year-old artist revealed she still bears a scar from a beating received after D-Day when German troops raided her home, searching for papers her brother had concealed, and she destroyed them. . . . Dallas Symphony, under Antal Dorati, gave a choral festival of three concerts, including Bach St. Matthew Passion, Pergolesi's Stabat Mater, Verdi's Requiem, Kodaly's Psalmus Hungaricus and Beethoven's Choral Symphony. . . . A newly formed ensemble is the Delaware Philharmonic of Wilmington, conducted by Jay Blackton, at the first concert of which Gladys Swarthout started the ball rolling by singing without fee. . . . Recent return to the concert platform in Manhattan was that of Rosa Bok, soprano, who suffered injuries a half dozen years ago when the cart in which she was riding as the Queen in Le Coq d'Or ran into a little trouble. . . . Melchior's Siegmund performances have passed the 175th mark, he announced at his recent Ring appearances. . . .

• • •

"Plant a Tree a Year" is the laudable slogan advanced by the garden editor of a N. Y. newspaper, who adds that "if it cannot be put on your own land, let the community benefit." Someone must have started the habit a good while ago on the "Met" stage, for the huge new Walkuere first-act monster looks as if it had been an acorn back in the Paleozoic Age. . . .

• • •

City Center Opera's spring Menotti premiere will not be his new work, The Consul, as stated recently, but a double bill of The Old Maid and the Thief and Amelia Goes to the Ball (revised). . . . Down in Sarasota, Florida, Helen Jepson, soprano, sang to 1,500 in prizefight ring. Community Concert Association had booked her for the large Municipal Auditorium but Petrillo's West Coast representative, James Dodd, demurred because the City Council refused to hire only union musicians for appearances in four city-owned buildings. . . .

Bruno Walter was guest of honor on Feb. 8 in Town Hall Club at a dinner celebrating the 25th anniversary of his first appearance in America. . . .

• • •

HEARD AND NOTED.—The American Music Conference of Chicago held a poll to choose a slogan, and "by an overwhelming majority" those who balloted selected "Enjoy Life More with Music"—which, according to Louis G. LeMair, president of the AMC, "will be featured in a distinctive symbol to be used by practically all branches of the music industry. . . ." According to dispatch from a personal representative, "11,000 people jammed Convention Hall" for a concert by the St. Louis Symphony, at which Lily Pons and André Kostelanetz took "more than 20 curtain calls. . . ."

Toscanini's performance of Verdi's Requiem, to be given with the NBC Symphony, Collegiate Chorale and soloists in Carnegie Hall, April 26, will be for the benefit of the New York Infirmary, which is raising five millions in a general campaign to erect a modern and fully equipped hospital. Mrs. David Sarnoff is chairman of the concert committee, the address of which is the Hotel Plaza. . . .

• • •

The scholarship established at Adelphi College, in Garden City, on Long Island, by Risë Stevens, "Met" mezzo-soprano, who was born on that interesting neck of land, and who gave a benefit concert for the award last fall, will be for $1,800, and includes four years' tuition in that school's music dept. It is open to residents of New York City and Long Island. A scholarship at the Opera School of the Berkshire Music Center will also be available one summer during this period. . . .

• • •

Obituaries lament a magician billed as The Great Raymond, who is alleged to have won success with a trick known as "the egg in the little red bag." As the receptacle was passed around the audience, its contents vanished, then reappeared. We think some operatic stage managers deserve even more applause—especially when the characters in the Ring begin putting on and taking off that magic cap. . . .

• • •

Isidor Achron, the pianist and composer, claims that he is the "inventor" of the double-breasted tuxedo. In 1923, he relates, he went to the atelier of Henry Poole in London to order some suits. While he was being fitted, he said to Poole, "You know, we artists have to dress almost every night in a dinner jacket. If you could make me a double-breasted one—the same as this blue suit, only with silk lapels—that would give me a chance not to use a vest." The tailor demurred, saying the pianist would be "the only person in the world" to adopt the style, but he executed it nevertheless.

In 1924 Achron again went to Poole for some suits, and the designer said, "I told some of my customers about your idea, and I got quite a few orders."

And that was the beginning of a fashion that is now widespread. At least, so Mr. Achron maintains—and he has the credit until some other innovator turns up.

• • •

Two U. S. hockey teams turned up as contenders at the International Olympic Meet in St. Moritz, and the first reaction of the Swiss authorities was to disqualify both. That solution of the dilemma seems a little like the opera soprano or tenor faced with two contenders for his or her hand—in which case the librettist usually brings everybody to a sad end!

• • •

SAD TALE OF THE MELODIC FATES AWAITING PRACTITIONERS

The tonal life is surely drastic,
With fates percussive, seizures spastic.

Now, there's Bruennhilde, gentle maid,
Who on a flaming pyre was laid,

And there is Rachel boiled in erl—
We shouldn't care to face HER per'l!

Both stabs and throttlings are the rule
In the hard—and fast—operatic school.

If I should choose a fate to end by,
I think it would be that famous stendby,

A cup of person quaffed in a *brindisi*—
Compared with jumps off battlements, it's easy!

THE LOCAL MANAGER "TELLS ALL"...

Life Is Not All Roses — But Not Entirely Thistles, Either

What is important to that all-important figure, The Local Manager? Now that booking time is here and tours are being planned, what of the man behind the contract in Waukegan? Pueblo? Tallahassee?

These engagements are as essential to an artist as New York success, if not more so. The composite musical audience over the country is many times larger than New York's, has as decided tastes—and is made up of paying customers. As a matter of fact, these out-of-town concerts, in more cases than not, foot the bill for that annual Town or Carnegie Hall recital.

The Musical Courier has done some sleuthing on How to Become Popular with Local Managers. What do they like, and vice versa?

A questionnaire was drawn up and sent to a few of this potent group, with the choice of being identified with their answers or remaining anonymous. Selected replies are given below. (It may be said that if the artists, on their part, wish to endorse or disagree with any of the points, their comments will be welcomed.)

"Building Successful Concerts"

The first question was: "When artists come to your city to appear under your management, how can they be helpful to you in building a successful concert?"

Arthur M. Oberfelder, Denver, Colo., sums it up as follows:

"1. By being gracious as to time for newspaper interviews.

2. By appearing on radio interviews.

3 By appearing at one of the leading music stores to autograph records, etc.

4. By notifying the management immediately upon their arrival."

Newspaper interviews were given almost unanimous approval in this respect. Several managers, like Mrs. Emil Brudno of Cleveland, want the artist there a day in advance for this purpose. Radio interviews are in demand, too, but, it is stressed, these "do not include *any semblance of a performance.*"

Charles A. Sink, of the University of Michigan, Ann Arbor, declares the artists can help "by arriving sufficiently in advance to have time to visit the auditorium and get the 'feel' of the building, and to indicate any special items they may desire while there is still time to provide them; by notifying this office amply in advance as to exact time of arrival, so that they may be met at the station; by making definite hotel reservations in advance and notifying the hotel of exact time of arrival and departure, number in party, etc."

A cogent but anonymous manager says:

"By submitting at least two programs from which we can choose. This is helpful, in that it prevents a repetition of numbers that may have been used in the city recently by another artist. Also, it will assure us of a program that we feel will suit the taste of our audience."

The sending of programs well in advance of the concert was generally considered essential.

All this, and the concert, too! But there are some, like William K. Huff, of the Philadelphia Forum, who believe that by the time of arrival "it is usually too late for the artist to do much of anything except to be sober and in good health."

Anent "Most Popular" Artists

Answers were emphatic and to the point to the question, "If you were opening a New York booking office to place artists in cities like your own, what type of artist would you sign on the spot?" Here are some of the replies:

"Of course, the first requirement would be that they be top-notch artists in their line. Then they should be well known, popular, dependable and with personalities pleasing to the public."—(Anon.)

"Those who fill the following requirements: (1) Give a program that will satisfy many levels of appreciation. (2) Are willing to accept suggestions. (3) Are willing to meet their 'fans' after the concert."—George A. Kuyper, Chicago.

"Those who have real ability, an attractive stage personality, and *who know how to compile a program which has audience appeal.*"—Roland E. Chesley, Utica, N. Y.

Answers specifying "proven box office appeal" are too numerous to list.

Some, however, don't claim to know the answer.

. . . And "Pains in the Neck"

Queried as to what kind of artists they *don't* like, the group gave varied replies but a pretty unified picture withal:

"Those who for trivial reasons arrive late, cancel, or on short notice make unreasonable demands and 'pass the buck' for their own shortcomings to the general manager or to the local auspices; and those who insist on last minute program changes."—(Sink)

"Some of the 'has-beens' who are known to all reputable and knowing local managers."—(Oberfelder.)

"Mediocre artists, especially when individuals possess more ambition than talent."—Don A. Davis, Hampton Institute, Hampton, Va.

"Any attraction listed under a concert label, but which is nothing more than vaudeville."—Armand Coullet, Jackson, Miss.

"Those impossible to live with."—Ralph W. Frost, Knoxville, Tenn.

Performers' Rights

The final question had to do with audiences, and what, in the local managers' opinions, artists have the right to expect of their hearers. Regarding latecomers:

"Any artist is justified in being annoyed by late-comers to a concert. This can be controlled by the local management by not allowing any such to be seated until after the first group, or during any group."—(Anon.)

"We keep late-comers out until artist has left stage."—(Oberfelder.)

"Late-comers and early-goers" are both decried by Mr. Kuyper.

Mr. Chesley, however, contends that: "Any artist must expect there will be late comings. There always have been and always will be. Not all of this is deliberate—late busses, trains, traffic hold-ups, etc., contribute to the tardiness of the best intentioned. No person should be seated during a number. The artist has the right to designate when late patrons should be seated."

Those Parties . . .

As for the matter of social functions, should, or should not the artist attend them? This query provoked some controversy:

"An invitation to a social function should be accepted if, in the opinion of the local manager, it is tied up with a considerably increased patronage of the concert. Artists too often are selfish and indifferent about 'small town' dates They want them but do not always give the same consideration to the various points involved as they do in large cities. The true artist, of course, gives just as much to one appearance as another—and is tremendously rewarding in every respect."—Denny-Watrous Management, San Jose, Calif.

"Our community is a college community and we have found it very helpful if artists meet small groups of interested students before and often after concerts. Students in the music division would, of course, be interested in singers and instrumentalists. Students in physical education, especially those taking dancing, would be interested in interviewing dance artists. [But] I think audiences generally need to know that well presented performances make heavy demands on the strength and nervous system of an artist, and that he should definitely be allowed to relax following a concert."—(Davis.)

"It is not fair to the artist to expect him to attend social functions when you demand that he give his best in the concert. If there is sufficient time after the concert and it is agreeable with the artist, some social affairs may be arranged."—(Anon.)

"Social functions should be optional with the artist, without making him feel they are necessary."—(Frost.)

"Protecting" the Visiting Guest

"Artists appearing under my management are not 'compelled' to attend any social function. After the usual press conference they are strictly on their own. I am entirely at their disposal for anything they wish to do, but am not suggesting anything. The only thing I am interested in is a good concert."—(Coullet.)

"Artists should refrain from social or other entanglements without first advising this office."—(Sink.)

"Social functions of the nature where they hold a cup of tea—give the artists nothing good and real to eat—and where a lot of people think they know something about music and know nothing," are censured by Mr. Oberfelder.

"I believe emphatically that artists should be protected from participating in social functions. Generally speaking, this sort of thing is originated to enhance social prestige. I won't allow any artist to be entertained before a program, and afterward they are victims of depleted energy and in no physical condition to be subjected to receptions, etc., for the purpose of meeting people they will never see again."—(Chesley.)

The majority of managers queried, do, in a spirit of fair-mindedness, indicate what they believe the performer may demand of them. For instance:

"Any artist has a justifiable gripe against playing in uncomfortable auditoriums and using obsolete and out-of-tune pianos; also against poorly planned and poorly printed programs."—(Davis.)

"Unsuitable lighting seems to bother an artist more than any other one item."—William E. Wright, University of Illinois, Champaign, Ill.

Another contributor mentions among subversive elements in the audience habitual knitters and camera bugs. And Mr. Kuyper sympathizes with artists whose hearers "are reluctant to applaud good work." Almost all, like Mr Davis, stress their own responsibility to provide the best in the way of a piano.

A Word to the Wise

Mr. Wright offers a word to the wise in regard to an engagement not in a metropolitan area:

"Occasionally one [artist] will take the attitude that this is just another concert in a small community. This attitude is caught by the audience and can leave them as unimpressed as the artist is unenthusiastic. In carrying through with this attitude, the reporters who write up the concerts frequently are not musical experts and will carry the tone of an interview on to their write-ups. The effect on public sentiment toward future concert ticket sales is obvious. An enthusiastic presentation of a concert, regardless of some lack of artistic ability, on the other hand, has the opposite effect."

Mr. Huff grants the artist some gripes, but adds:

"Has the local manager no right to any of his own? Such as that against the artist who sulks unless every member of the audience beats his hands to a jelly after every number, whether it be good, bad or indifferent? And what of the artists who insist upon inflicting on their victims dull, desiccated and interminable compositions merely because they are written by friends of theirs? These may be isolated instances, but they do exist."

Mr. Sink ends his questionnaire on a mellow note. Citing his more than forty years of harmonious artist relations, he speaks a good word for his hard-working visitors:

"We have found that the general curbstone opinion that all artists are temperamentally difficult is false. True, many of them are temperamental, and they should be. But if the local management will treat them fairly, and work with them to the end that the best possible performance may be had, he will encounter little difficulty."

ARTISTS HAVE DILEMMAS, TOO.
Query! She has received an invitation to a local social event. Should she accept, or remain in the ivory tower?

"Glamour" On The Musical Stage . . .

By MARY CRAIG

In civil life and in the make-believe world of the stage there are historical illustrations of world-shaking events and Hall of Fame achievements influenced or provoked by the flick of fashion. A fabulous page of Britain's story tells of Beau Brummell who made a career and became a synonym for elegance by the clever twist of a cravat. There is also the chronicle of how the lilies of France were trampled under foot in the revolt of the "Shaved-heads" against a towering Pompadour.

In the musical realm, composition has always had a relativity to the dress and manners of a period. There are the powdered, jeweled wigs of the Mozartian era, and it is probable that the swish of the polynesian grass skirt has been reflected in the surge of the music of the South Seas.

How much do appearance and style of array count in the immediate field of professional musical performance? Varying estimates, gauged according to procurable records, range from 50 to 75 per cent. Perhaps a safe average would be 40 per cent, since careers have been successfully achieved despite handicaps in physique or in taste. Although hotly controverted by those who feel that a beautiful gown or a well-fitted suit are minor considerations for the ARTIST whose mind is (or should be) tuned to the supernal, the old saw "Clothes make the man"—and the woman—retains all of its homely truth.

First Impressions Linger

The first impress of an artist's appearance is long retained and is vitally important to the career. Naturally, the rarity of exceptional genius can occasionally blot out the sight factor. But the general rule (and the safest to observe) is "Pretty is as pretty looks," in addition to "does."

Almost a quarter of a century ago, an excellent, vocally equal quartet were on Festival tour. To the present day the people of the town speak of the soprano by name, of her lovely gowns and voice. She went in for sequinned sheaths, I am told, a different color for each concert, while the contralto, probably just as gifted, wore the same dowdy lace during the series. Few can recall who she was or how she sang. This is audience reaction to appearance and it is applicable to concert and opera platforms, to gentlemen and ladies of the lyric stage alike. Lest there seem to be over-much emphasis on the singer's problem a note should be taken here that there are more stories of fatalities for vocalists than for the equally important instrumentalists.

Memoirs of opera costuming are numerous, too much so for more than bare mention here. One of the most irresistible concerns the famous Tetrazzini, pinkly plump and beaming, dying meliflously, if unconvincingly, in the Traviata finale, swathed in a voluminous tea gown of bright green fish-net festooned with embroidery of gay little fish in full swim! And numbered among "horror" performances are certain Wagnerian presentations with the cast drowned under masses of hide and hair; a spectacle to make strong men cringe or send an SOS for Frank Buck.

Concert Choice Is Wide

Opera, being styled for a definite historical time or locale, places artists under some restrictions of dress, but in the concert field there is free rein for ingenuity. Now, as through all recorded time, designing for stage dress has been a major occupation of the *couturiers*.

When to the designs and costumes for the players and singers on stage are added the present-day questions of appropriate dress for radio broadcast theatres (in which the audiences form a strongly devoted cult), and the looming problems of television, it can be seen that a varied and complete wardrobe is becoming a *must*, however costly it may be.

Wise counsel is also a necessity, as the current fashions are seldom the safest guide as to what is best for any particular personality. Here is where the skilled artists in design and pattern, the sketchers and inspired planners, come into their own.

Ladies of the stage are not alone in their anxiety over becoming clothes. The cut of a lapel, the set of a collar, the knotting of a tie, can be glaring flaws in the first impression made by a male artist. Being too slickly or too fancifully attired, with exaggerated chains and bangles, is as faulty as the careless reverse side of the picture. Some may recall the famous instrumentalist marching across stage, at every step kicking up the tails of his too-long coat; or the tenor whose expensive London garb had a short-waisted look accentuating the embonpoint; or the flutist, playing exquisite roulades, while irreverent listeners hummed Joe E. Brown's ditty, "Sam, you made the pants too long!" Violinists, cellists and pianists have sleeve and wrist length trouble; and oh, those knife-edge creases that melt and take on weird, sadistic curves! In many ways the feminine contingent have it much easier. Some of them go through the whole of their music life looking like decorated lamp shades; others, whether dumpy or elongated, hold by the strait and narrow; the wise ones cling to one proven, pet designer and place their cause in his or her hands.

The Ways of Designers . . .

Alix, Adrian, Valentina, Schiaparelli, Molyneaux, Engel—these and others well known to the fashion ateliers of the United States, today have taken over the Patou, "Mr. Worth of Paris, France," Lucille of London clientele. Just the other day, an impromptu "drop in" at the Paul Engel studio found Eleanor Steber, Mr. Engel, the hatter and various satellites in the throes of trying the new Manon costumes for the diva, who is one of the most beautifully gowned women in professional life on and off stage. Miss Steber is photogenic, which helps; but Engel who dresses so many of the concert and opera artists knows from both sides of the footlights what it means to face an audience and make good. A graduate of the Chicago Academy of Fine Arts, he had also been a singer in the choirs of his native city from early youth and was equipped for either art. His Town Hall recital in New York encountered notable obstacles when the music of his entire repertoire was left accidentally in a cab, and succor came from NBC music library at the penultimate moment. This recital, however, led to some seasons of concert engagements. Sketches casually made for Göta Ljungberg's Elisabeth drew the baritone back to "the work I really wanted to do," he said, and in which he feels his music experience an asset.

Engel has a definite plan of procedure for a new client; if a singer, he asks to hear the voice; fabric and color choice depend largely on the quality and type of voice and projected repertoire; if an instrumentalist, he listens to tone and watches action. Timbre and technique and temperament of the player are decisive elements. Posture, walk, the slightest deviation from the norm must be taken under advisement.

"I look them over carefully to find the best points in the physical appearance," he continued. "If a girl has lovely shoulders, I emphasize them; if the back is curved or rounded, that's a factor to be eliminated by the design. And of course, balance of the torso, shortness or length of neck, skin-texture and many items have to be studied. After all, the best dressing is to keep the individualistic look and not make any one an imitation of another performer. I like to make the gowns for audition as well as for stage. When I can plot out the entire scheme for a young artist I make the recital, audition gowns and one good street outfit. This is ammunition for the career battle."

Suiting Fabrics to Notes

When an artist is on the high road, Engel goes to work with nuances and music values. To him different shades are preferable for the differing music of Brahms and Debussy. Some of the elaborate wardrobes number six or eight recital gowns, to fit the changing programs or to suit the moods of the artist. He plays his color scale not in fantasy but with practical assurance. One of the most charming effects was when recently he matched the shining gold-brown of Patricia Travers' Carnegie Hall gown to the deep lustre of her Guarnerius violin.

When questioned about color—particularly the popular superstition that green, for example, is unlucky on stage—Engel stated that it has been a most fortunate shade for several major artists—in fact, a creative shade. His real hates are possibly a hard aqua and crude pink, although he admits yielding to artist's personal penchant for these.

The return of beautiful textures and the invention of new ones are rapidly replacing the expediencies of the war years. *Bagheeras*, long lost to the markets, *failles*, "shot" silks, Persians, *lamés*, *mousselines de soie* are arriving in unprecented and glorious schemes. There is more body to material and a richer tone available today.

In answer to a query regarding the "New Look," he asserted that the *robe de style*, with variations, would never be entirely superseded and skirt lengths were a matter of individual appearance.

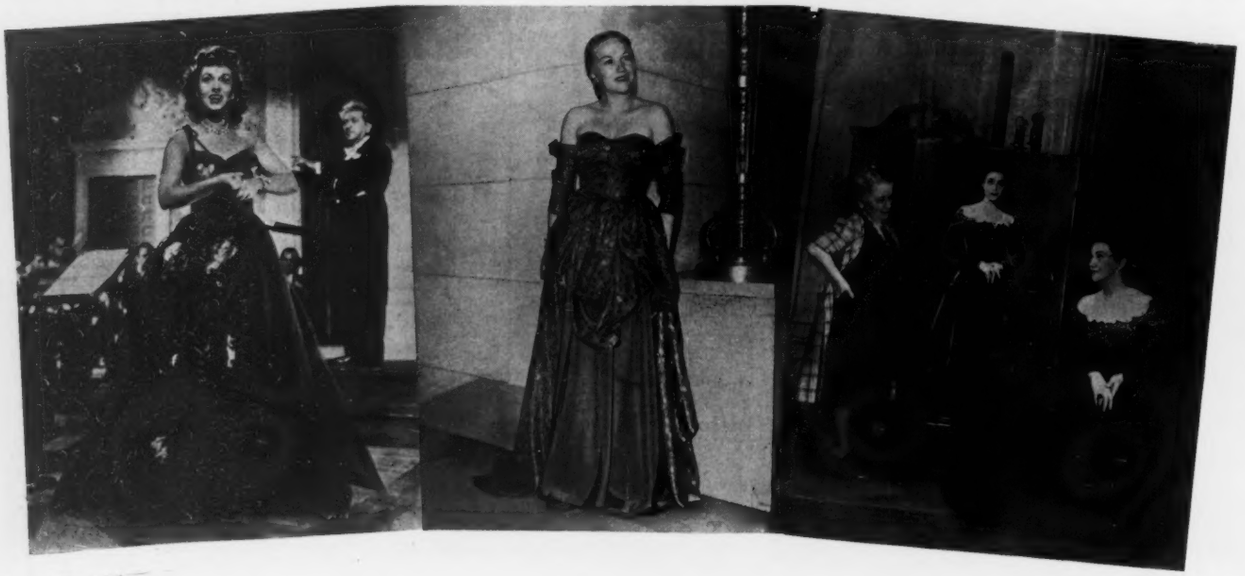
"But I do wish," he complained, "that people would make up their minds about shoulder-pads!"

Winning the "First Battle"

He added that in his earnest opinion the battle was half won—or lost—in the first view the audience or the auditioners get of an artist.

For soloists and for ensembles appearance is half the battle. A now-famous choir on making its initial bow in Carnegie Hall became overnight a best-seller. The glowing scarlet velvet robes and the fluid rhythmic sweep of the group on to the stage made the occasion notable before a note was sung.

One last word of assorted counsel—if you are going to be terrible in dress or appearance, make it terrific! If you must make an error, say the sages, make it with decision. But if you are otherwise minded, study yourself, your true type and your talent, and if there's any doubt, it is never amiss to ask questions or to listen to authoritative advice.



A TRIPTYCH OF METROPOLITAN OPERA ARTISTS IN CONCERT GOWNS.

Left to right, Risë Stevens, mezzo-soprano, in a gown by Adrian; Dorothy Kirsten, soprano, in a creation designed by Valentina (photo by Fran Mercer); and Blanche Thebom, contralto, posing for Mme. Nina Barska in a new gown designed by Paul Engel.

STELLA ROMAN AS NORMA.
The onstage costume of the vestal was designed by Paul Engel.

Preparing to "Face" A Concert Audience

The present-day audience has increased its demands on musical artists. Not only must they produce pleasing sounds with voice or instrument, they must please the eye. Of course, the standards of art still come first. Most important is fine musicianship, as always. And the public is not so unreasonable as to expect ravishing beauty in all cases. But they do expect that, in opera, the character *look* convincing, and, in concert, that the stage picture be as dignified and attractive as taste in dress, make-up and lighting can make it. On these pages, the Musical Courier has assembled material from people experienced in these aspects—not, perhaps, completely covering the question, but giving as general a discussion as possible.

Elizabeth Mathews, head of Columbia Concerts' Recital Department, has made a study of her clients' outward seeming. Miss Mathews provides consultation for them not only on business and artistic angles, but on How They Look to the Audience.

Dress, makeup, lighting all enter into the general impression, and all are individual matters with each artist. But, speaking in generalities, Miss Mathews stresses for the women simplicity in dress. A concert gown must suit its wearer, as to line and color. It should have *one* highlight, such as a handsome pin, bright sash or the like, but no glittering effects. Patrons uncomfortably dazzled by sequins or lavish rhinestones have actually asked to have their seats changed. Colors should be chosen to look well in the hall—Town and Carnegie present quite different aspects. White is frowned upon, unless an artist is young and slender. Unusual colors are considered more dramatic.

The men, of course, present a simpler problem. But the dress suit should be of good cut, and fit well The length of the tails is a vital point.

For both men and women, she recommends considering the accompanist as part of the picture. If the artist is short and tubby, let him steer clear of an accompanist with a giraffe-like form. A supporting pianist who is about the build of the principal is best. Page-turners, from a scene-setter's viewpoint, clutter up the decor. If one is necessary, let him wear an unobtrusive dinner jacket.

Making the Most of Natural Assets

Before facial makeup, hands and feet are considered. The hands, Miss Mathews contends, should be as inconspicuous as possible, and for this reason—if her advice is followed—long, bulky gloves on feminine arms are banned. For the shoes, let comfort be the watchword. The artist must walk back and forth across the stage. Graceful, or at least easy, carriage must be attained. Even though tempted to "add a cubit to their stature," women artists should eschew stilt heels and exaggerated platform soles lest they hobble or mince.

Above the neck, women, of course, have more details to consider. A man's hair, provided he has visited his barber and combed it neatly, need concern him no further. Such Spartan tactics are not for women. Miss Mathews has found that most of them have already worked out the most becoming style, and usually have a hairdresser who pleases them. If not, she furnishes guidance. Simplicity again is emphasized.

Delicate Facial Considerations

Facial makeup is most important of all. Miss Mathews urges recitalists to realize that they are not in the same category as dramatic actors Everyone expects a stage character to be made up heavily, and that this will be noticeable from the first rows. On the other hand, it seems startling and garish in the case of a musical soloist. Besides, the lights are entirely different in the two media.

For skin tint, a standard cream base is used, preferably darker than the subject wears for daylight showing. Orange-tinted rouge takes the overhead illumination better for most artists, and should be used sparingly, especially in the case of instrumentalists, whose physical exertions will probably heighten their color in any case.

Powder, matching the artist's skin tones, goes over the rouge. (The cream base must be extended to neck and shoulders.)

"Eyeing" the Audience

Mouth and eyes are the most expressive features of the face, and should be most carefully treated. A rather dark lipstick with a bluish shading (which makes the teeth look whiter) is recommended in most cases. And, Miss Mathews adds, the inside of the mouth should also be tinted so that a startling contrast in color may be avoided. Shape of the mouth? This, again, is an individual problem. But "cupid's bows" and "rosebuds" are out.

The eyes will look larger and more beautiful for application of mascara and eye shadow. Miss Mathews will suggest the proper shade, and likes to apply it herself. A tiny spot of rouge, applied to the inside corner of each eye, enhances their size.

Should any of this apply to the men, too? No, never, not! Miss Mathews favors no facial make-up at all for the males. However, common to both sexes is a certain degree of nerves on recital night which tends to blanch the countenance of the most intrepid. So that a man shall not look like the ghost of Banquo, he is urged to precede his public appearance with a course of sunlamp treatments, available in any barber shop.

Spotlights Can "Glamourize"

For final word, Miss Mathews has two counsels. Use a spotlight Artists usually don't want it, particularly the men But it is useful in two ways. It tends to make a subject look younger; also it cuts him off from the audience so that he is not distracted by seeing the set and hopeful smiles of his friends.

Her second bit of advice is—arrive at the hall an hour before starting time if makeup is to be applied there. If it is completed at home, come half an hour early. A period of solitude and quiet in the dressing room does wonders for poise.

(Interview by Mary L. Stoltzfus.)

"Change of Face"

WHAT MAKEUP CAN DO.

Lorenzo Alvary, bass-baritone of the Metropolitan and San Francisco Operas, seen in two roles—above, the fatherly Rocco in Fidelio; below, the cynical Mephistopheles in Faust.

Makeup for Opera Must Be Authentic

Then there is the problem of looking the part in opera roles.

"Operatic makeup is as much a part of an effective operatic performance as the handling of an operatic voice, wearing an operatic costume, and moving around a stage in operatic behavior," says Lorenzo Alvary. "I want to emphasize the difference in acting, voice projection and makeup for opera on the one hand, and for the screen and the legitimate theatre on the other hand," the basso of the Metropolitan and San Francisco Opera hastens to add.

As he has more than 50 operatic roles in his repertoire, which call for a large variety of character delineation also through makeup, Alvary's views on these special problems in opera are of interest.

In the United States, he points out, box-office returns are supposed to cover production costs without State or other subsidies. To meet the high production costs, performances necessarily take place in extremely large auditoria, many of which seat some 5,000 persons. Consequently, the projection of the artist's makeup, as well as his voice and his gestures, all have to be in accordance with the unusual requirements of distance, for in opera there are no close-ups.

"In order to convey all the nuances of character to the audience, the artist must carefully analyze his face, and then figure out how best he can use makeup to create a character that follows his concept of the role," the singer continued.

Avoiding "Artificial" Effect

"Thus, if the makeup is only a product of the makeup man without any direction from the artist, no matter how perfect it may be, it isn't really the artist's own conception of his part. It is, in effect, no more than a mask . . . and is as static as a voice without expression or a gesture without thought. The most unconvincing effects come from masks that are the work of professional makeup men on performers who do not know how to make effective use of them.

"In the last analysis, the makeup man should be only an adviser to the artist who knows what he wants but who lacks the technical knowledge to achieve the desired results."

Operatic makeup must also take into consideration the fact that casting is usually by vocal ability rather than actual physical resemblance to the character to be portrayed, according to the basso. Thus, an old man may be sung by a mere youth, because the latter has the required voice range. "Obviously, the only way he can properly look the part is by good makeup. That's why it is so vitally important for the artist to have a well-rounded conception of the role."

Once he has this conception, it has to be followed up in the makeup of his eyes, his nose, his hands, and his hair by wigs, to fit the part.

The accompanying photos show how Mr. Alvary has achieved the effects necesary to give contrasted character delineations.

"LIGHTING INSURANCE."

Confidence that lighting in auditoriums on tour will meet his specifications is maintained by Walter Cassel through carrying some essential equipment with him on tour. It goes into a small suitcase weighing about 25 pounds, consists of five spotlight globes with reflector built in, with five gooseneck connections and two floor standards, and an assortment of connection sockets. The gooseneck sockets enable the baritone to aim the spotlight globes in any direction.

Arriving in a town, he goes to the auditorium to see the size of the stage, how many spotlights they have, and where placed. "Even if an auditorium is well equipped, judgment in lighting is necessary," he says. "Everything should be in darkness except the area on stage where the performers are exhibiting their talents." (In the picture, Mr. Cassel is clamping one of his lights to an overhead beam over the front part of the stage).

How much technical knowledge should an artist have to tackle the lighting problem? Some experience, he says, in the legitimate theatre as to lighting, allied with common sense in the psychological effects of same, and an ability to improvise with available facilities.

HOW BULB IS FITTED

DAYS AND NIGHTS of New York's Concert Halls

By RUSSELL KERR

Many patrons who rush into New York's Town Hall—just as that unseen little bell is shrilling its warning that the concert is about to begin and that the lobby doors are closing—have little knowledge of the vast preparations that have preceded this event.

Nor do those same nonchalant crowds when they debouch upon the lobby at intermission time usually suspect all the pains that are taken to keep the place bright, warm and efficient. As the cigarette cases and lighters come out, and the shifting—sometimes almost suffocated—throngs indulge in smoke and chatter, they perhaps do not think about the mechanisms that begin to revolve often a year in advance to prepare for such an event.

The hum of the lobby is an index to how the recital is going. One with a trained ear can pick up—as with a Geiger counter—the subtle variations between It's Going Splendid, She Is Made; So-So, but What a Stunning Get-Up and WHAT a Tone; Well . . . Anyway, the Second Half Just HAS to Be Better, and a final despairing flash of hope that, After All, He's Getting Over His Nervousness, and Maybe When He Gets to the Encores. . . . But the perfect concert hall sheds its effulgence on the elect and the less-than-perfect artists alike and makes the frame for their efforts as comfortable as can be to all concerned.

How the Wheels Revolve

In an effort to size up the workings of the elaborate machine that is concert-hall-keeping, we questioned a few of the chief guardians of New York's principal auditoria.

Town Hall has as its president dynamic George V. Denny, Jr., familiar to many as moderator of the Tuesday night broadcast, Town Meeting of the Air. The manager of the Concert Department is Kenneth Klein, also a vice-president of the organization. During his Navy stint a few years ago his duties were taken over by Dorothy Dickhaut, the box office treasurer. This amiable and efficient lady has been with the organization for 26 years. The box-office is open from ten to nine o'clock on a seven-day week, though an assistant sometimes takes over for her. "I moved in with the fixtures," she relates.

"The difference between a theatre box office and ours is that a theatre has the same performance but different audiences, whereas we have a constantly changing program but the musical public remains more or less the same. We do have several distinct crowds, it is true. Our patrons range from the ultra-conservative musician who comes for the program as much as for the artist, to the 'jazz crowd,' which arrives for hilarious jam sessions—Eddie Condon's group started the vogue. It varies from the Bach specialists who will subscribe to a Landowska cycle, the song series by Maggie Teyte, and the Little Orchestra Society series, to minstrels such as Richard Dyer-Bennet.

"Some patrons are very hard to please," Miss Dickhaut recalls. "One woman specified a pair of tickets on the aisle because her friend is lame, but when I asked whether right or left side aisle, she didn't know! Then there is the regular patron sensitive to drafts, who every time she intends to come here phones the boxoffice a day ahead to cover the little ventilator under her seat with a specially prepared cloth hood.

"Paging Dr. X."

"Paging is a story by itself. One Sunday at a 5:30 New Friends of Music concert we had a frantic phone call from a doctor's nurse, who didn't know his seat number but just the row. She insisted on holding the phone 20 minutes, and during the brief intermission we paged him upstairs and downstairs, also in the lobbies. It turned out he had been at the three o'clock concert.

"There are some emergencies, such as illness, when the hall matron is called and decides whether to call a doctor only if the patient authorizes it. We also have musical eccentrics such as the man who imagines he is the greatest pianist since de Pachmann and yet doesn't own an instrument, but is constantly asking for free admission. Then there are the jazz hepcats, some of whom get quite animated."

The Chief Engineer, Henry Koch, must see to many things—including having pianos on stage. There is an emergency every once in a blue moon when—owing to some misunderstanding between the artist and the management—one doesn't arrive. Once the problem was solved—according to Walter Kenney, the Negro doorman, who has been with the hall more than 27 years—by fetching a piano from the Hotel Astor a block or more away.

Some artists are very hard to please. One woman vocalist insisted that the clock on the side of the stage facing the artist must be covered each time she sang. Another temperamental lady demanded "absolute quiet" before she appeared—not even her manager could enter the artist's room. (The "guest" trouble is usually at intermission time, when visitors must be dissuaded from entering by the backstage attendant until after the recital.)

"Lost and Found Department"

What do patrons lose in concert halls? Practically everything. They range from a fabulous diamond dropped out of an earring in the gutter as the patron left her car (the attendant luckily found and restored it) to an unwrapped hot water bag! The checking department also has its problems—including the "parking" there of pets during a concert, notably that of a blind man who comes with his "seeing eye" dog.

Marion (Mrs. Charles) Bellard, the chief usher, whose husband is the assistant superintendent, states that though she and her colleagues sometimes groan and even stagger slightly under the load of flowers that arrive for particularly popular lady artists, these are usually not a problem. "The only unusual sight I remember," she says, "was when a Hawaiian artist gave a recital and his admirers all sent 'leis' or garlands. He didn't put them on the piano at all. One by one, he placed them solemnly around his neck!"

Present-Day Booking

Because the regular afternoon and evening vacancies did not suffice to supply the eager "bookers," Town Hall has been increasingly selling its time for 5:30 and even 11:30 p.m., especially on the week-ends. One manager of jazz concerts took every Saturday midnight date for the entire 1947-8 season.

Because of rising costs the Town Hall rates have been raised 15 per cent for the 1948-9 season, and the policy of giving first chance on the good evening and weekend dates to artists of proven merit will continue. Matinees on Saturdays and Sundays and all evenings at 8:30 will be $400, the other afternoons half that amount, and the debutantes are encouraged to take these. Leases are entered into, beginning in January and February, for the following season—and the management urges those who wish information not to phone but to put their requests in writing.

In addition to the administrative department, the Town Hall (opened in 1921 as an outgrowth of the League for Political Education and still featuring the weekly Town Meeting of the Air, broadcast countrywide over WJZ-ABC on Tuesday nights, with George V. Denny, Jr., as the moderator) houses the Town Hall Club, with its splendid dining room for members. There is a Morning Lecture Division (when notables appear on Monday, Wednesday and Saturday at 11) and a Short Course Program, with informal instruction by experts, usually at 5:30 and 8:15 p.m. The latter includes two music courses, both directed by Olga Samaroff Stokowski—the Listener's Music Course, and the Rehearsals for Listening (guest speakers).

Among the other Manhattan halls most in use for concerts are the New York Times Hall on Forty-fourth Street west of Broadway (formerly the Little Theatre) and the two auditoria housed in Carnegie Hall, the principal showcase for musical events in the metropolis.

Carnegie, Home of the Great

Carnegie Hall, of which Robert E. Simon, Jr., is President, celebrated its 50th anniversary in 1941. Its fame has gone forth even to hinterlands that previously knew nothing much about it, via the feature film of the same name, made in the building itself two summers ago by a galaxy of eminent talents. The hall is being further honored by the fact that it now has a contract with Hallicrafters, Inc., a leading electronics firm, which is to issue up-to-date television, radio and phonograph instruments to be known as the "Carnegie Hall Series." A concert management chain also uses the slogan "A Carnegie Hall in Every Town," meaning its own concerts.

Last summer saw the introduction of a new stage curtain, new carpet and rubber tile corridor flooring. The original stage-set with plaster back-walls,

CARNEGIE HALL AND ITS AUDIENCE
seen from the topmost tier of the auditorium at an orchestral concert.

OUTSIDE OF TOWN HALL DURING AFTERNOON CONCERT

IN A RUSH SEASON, THE WHEELS ARE REALLY HUMMING..

enhancing the hall's well-famed acoustics, was restored. A bar was installed in the Art Gallery lounge. Improvements will be continued from time to time, according to the management, in line with a stated policy of modernization for the comfort and convenience of the concert-goer.

A staff of some 110 is required to service the large edifice. Carnegie Hall houses not only its great main auditorium, but the smaller Recital Hall, which was remodelled in 1939 and now is quite popular. There are also a Chapter Hall, used for Masonic lodge events (sharing, too, with the other two halls in use for recitals and rehearsals); the Philharmonic orchestra men's club room, and the artists' room, which was considerably renovated last summer. There are also 156 studios inhabited by practitioners of music, dance, painting and kindred arts.

A Busy Hive

Something is always going on at Carnegie Hall. From 7 to 10 a.m., there are the elaborate cleaning operations. From 10 a.m. to 1 p.m. there are orchestral rehearsals. In the afternoon (except on Fridays, Saturdays and Sundays, when there are orchestral matinees) the hall often houses auditions or individual artists' rehearsals. In recent years the 5:30 concerts have become very popular. These end at seven-thirty, then another cleaning bout begins. From 8 to 11 p.m. is reserved for the evening programs. Nowadays there are some midnight concerts (especially by the jazz and folk music followers) and before the Petrillo ban went into effect there were busy afternoon recording sessions with symphony orchestras and late night ones by name bands. On Sunday mornings there is a religious service.

The administrative offices up in the tower are a very busy place, too. Here bookings are arranged—usually the reservations are made in the previous season, those for 1948-9 taking place right now. The demand for dates in the coming season appears to be greater than that for the current year.

The rental charges for the main auditorium, as of Sept. 1, 1948, are: any evening, $750; Friday, Saturday, Sunday afternoons, the same; midnight, $600; Wednesday matinee, $450; early evening (5:30), the same; any morning, $300. There are additional personnel fees for overtime ($50 a half hour), rehearsal, $40; and use of amplifier, $35. The box-office charges something, too, for its distribution of tickets, depending on length of sale, and there are extras in case of broadcasting or recording.

Backstage Problems

The house manager since 1927 has been John J. Totten, though he really began as an usher there as far back as 1902. A stocky, efficient gentleman with a level gaze, he is practical above all things. His office is lined with many photos from noted artists, testifying to the fine services he has given.

Mr. Totten has had many problems with which to contend. Perhaps the greatest "poser" was how to deal with three elephants which formed part of a children's circus held there one Saturday morning.

The hall for years now has housed the young people's concerts of the Philharmonic, first given by the late Ernest Schelling, and now by Rudolph Ganz. The programs are accompanied by stereopticon and other views, and are greeted by cheerful babble and laughter at the conductor-commentator's sallies.

Conductor and Other Temperaments

The experience of the Carnegie staff—though it has rubbed elbows with the most famous folk in music—is that the greatest ones are the least temperamental — usually — while some of the debutants really get "under their skin."

One artist had a last-minute aversion to going on stage when time came to start the concert. It may have been a form of "claustrophobia"; at any rate she paced the wings while one after another of the leading members of the personnel pleaded with her. On one such occasion the "ice was broken" when a cat appeared, arousing her maternal solicitude.

A feline animal used to intrude on stage in less opportune moments, including the time a lecturer was setting forth his ideas on humanitarianism. Then there is the story that the late Mischa Levitzki was giving a piano recital when a mouse got on stage, but being very sensitive it made precipitate exits whenever a bravura passage came, returning only for the adagio pages.

Some nervous moments have also occurred when artists arrived late—or threatened to. One of the promptest, however, is Stokowski, who usually makes for the podium and begins almost at once.

Some eminent artists bring valets along to wait on them; others handle every detail of concert preparation in person. Although Toscanini is reputed to be at times the most temperamental of all conductors, he is also very human.

One of the favorite stories around Carnegie Hall is about the time the maestro was celebrating a birthday, and his wife was in Italy. (The family have since taken up residence here.)

A phone call was put in and when it came through, the great conductor burst into tears—and over the ocean his family did the same. This went on for some time—in fact, the toll for the cry was reputedly around $120.

National Society of Music and Arts To Issue Educational Films

LOS ANGELES.—The National Society of Music and Art will produce a number of 16-mm. films as part of its visual education program. This is designed to bring millions of people into the fold of patronage who have an interest in the arts, especially music, but who lack the understanding and appreciation that would make them patrons. The films will be distributed to the local chapters of the society throughout the nation and to public schools and colleges.

The presentation of outstanding talent is one of the major objectives of this non-profit organization. Under the auspices of its local chapters, talent is presented in concert in many cities where it is heard by the concert-going public of those cities, reviewed by the critics, and made known to the impresarios.

The Society is working in the interest of opera and concert in English and is interested in seeing a department of fine arts established in the Federal Government.

Members of the Executive Committee include Jeanette MacDonald, Jose Iturbi, Fortunio Bonanova (chairman), Dr. Richard Lert, Dr. Max Swarthout, Dr. Lawrence Petran, Albert Hay Malotte, Frank R. Fletcher, Louis Lipstone, Louis Kaufman, Paul Schoop, Marion O. Dale, Miklos Rozsa, Jacques Rachmilovich, Richard D. Saunders, Max Pons, Hazel G. Tolley, Judge Harold W. Schweitzer, and others.

Gregory I. Blarowski is national president of the society, which has 85 outstanding musicians throughout the nation on its national board of directors.

Ruth Kisch-Arndt to Appear In Two Programs

Ruth Kisch-Arndt, contralto, will appear at Town Hall in a song recited on Feb. 22. As an interpreter of lieder, oratorio, early and contemporary song literature, Mme. Kisch-Arndt has appeared in European concerts and festivals under Willem Mengelberg, Richard Strauss, Max Fiedler, Siegfried Ochs, Igor Stravinsky and Karl Muck. Her Town Hall program includes rarely heard Schubert and Hugo Wolf lieder, a group of American composers, and Moussorgsky's Songs and Dances of Death.

At the Museum of Modern Art on March 7, the Early Music Foundation will present Mme. Kisch-Arndt in a concert of early music, assisted by the Randolph Singers and a dance duo in a performance of Monteverdi's Tancredi and Clorinda.

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Alfred Frankenstein, San Francisco Chronicle, Jan. 10, 1948

"Miss Franceschi has a noteworthy command of her technique. She showed an ability to realize fine points of dynamic shading."

Francis Perkins, New York Herald Tribune, Oct. 22, 1947

"Last night Vera Franceschi was applauded for her elegant and clear technique and for her excellent musical taste."

Lunghi, Giornale D'Italia, Rome, Italy, July 16, 1947

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—*Joan Christenson, Morning Sun, Long Beach, Calif.*

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THE ART AND SCIENCE OF MUSIC

JUDSON, O'NEILL & JUDD
(formerly Concert Management Arthur Judson). Ada Cooper (left), Booking Director of this division, with Arthur Judson, Ruth O'Neill and William M. Judd. →

(Below) LAWRENCE EVANS & WEINHOLD
(formerly Lawrence Evans Artist Management). Kurt Weinhold and Lawrence Evans (right).
(Photos by Ben Greenhaus)

COPPICUS & SCHANG
(formerly Metropolitan Musical Bureau). F. C. Schang (left) and F. C. Coppicus.

← MERTENS, PARMELEE & BROWN
(formerly Haensel & Jones). André Mertens, Walter Brown (center) and Horace J. Parmelee.

FOUR DIVISIONS OF COLUMBIA ARTISTS MANAGEMENT ENTER 1948 WITH NEW NAMES

POST-CONCERT CONGRATULATIONS. Pierre Monteux felicitates Vera Franceschi on her performance recently, under his baton, of the MacDowell D Minor Piano Concerto with the San Francisco Symphony. (Photo by Leon Lazarian.)

WILLIAM KAPELL,
American pianist, listens to the two winners of the piano scholarship which he established with his former teacher, Dorothea Anderson La Follette (standing by the piano). The two youngsters are four-year-old Alice Merker of Brooklyn and Michael Wagman, six, of Newark, N. J. Mr. Kapell studied with Mrs. La Follette from the time he was ten until he was 16.

TWO SCORE KEYBOARDS COMBINE.
William Hacker, Musical Director of the Arkansas State Symphony Orchestra, conducting an ensemble of forty pianos at a concert in Sioux City recently. (Photo by N. N. Woodworth.)

VIRGINIA MORLEY and LIVINGSTON GEARHART
with their young son Paul. The duo-pianists, heard regularly on the Fred Waring broadcasts, will give a New York Town Hall recital on March 4.

BROOKS McCORMACK,
American tenor, now appearing in opera in Italy, is seen feeding a pet in a public park.

"ONE HAND STUDY."
In his New York apartment, Anatole Kitain, pianist, goes over a composition — perhaps the Alkan "Etude for Left Hand Alone," because his right hand seems free enough to permit him to smoke at the same time!

EUROPEAN MANAGERS FORM NEW FEDERATION

By SUZANNE DEMARQUEZ

Paris

The idea of a federation of European concert managers dates back about twenty years. The idea was suggested by the Count di San Martino, president of the Santa Cecilia Academy of Rome. A plenary session took place in the office of M. Gustave Lyon, director of the Maison Pleyel, a short time after the inauguration of the Salle Pleyel in 1926. But after a time the plan languished.

Now, it is quite obvious that not only the European concert managers should be organized, but also all the directors of musical societies. For incomprehensible reasons, the concert managements at that time were excluded from this organization. The results of the decision must have appeared very soon. This federation of the directors of the musical societies could not survive very long after the elimination of the most active part of music in Europe, that section which acted as intermediaries between society and the artists. But the plan has lately been taken up again by our Chambre Syndical and is now close to realization. To learn about the project, we interviewed M. Charles Kiesgen, its Secretary General.

Some Difficulties

There are sometimes unsurmountable difficulties for artists as well as for the managing corporations—a fact which made the Chambre Syndicale of the concert managers of France form this federation in the full knowledge that the interests of the artists are tied up with those of our managing organizations.

One might think that the activity of concert management consisted only in organizing concerts and providing the artists with a secretariat. This is an error. With this work, as everyone knows, are linked quite a few related activities. Managers (especially in Europe) have to take care of many other services. First, the tours; secondly, the getting of visas and passports. The question of currency also complicates the profession here. The one of taxes, which managers naturally do not like too much, obliges them also to rise to the defense of the artist.

An attempt is being made through this European corporation to facilitate an exchange of artists, to solve all these problems in the mutual interest of the artist and that of members of the federation.

"We try," said M. Kiesgen, "to unify the clauses of the contracts between artists and directors of concert societies and also between the artists and their offices. We have decided to co-ordinate our propaganda efforts in favor of those artists we are representing.

Concerning "Ethical Standards"

"We accept in this federation such concert offices as are licensed and regularly established, in accordance with the legislature of each country. Severe statutes and by-laws will allow us to exclude from our federation each member who does not fulfill his obligations.

"We do not want any confusion to exist between the members of this federation and the impresarii who have no ethical standards and who have done so much harm to our profession. It was probably this lack of standards among a few members of our managing profession which caused the elimination of the concert managements from the organization scheme of the Count di San Martino, of which we have previously spoken.

"We do not hesitate to point out the shortcomings which may occur here or there in our profession. But, if we demand strict discipline of our own organizations and of the directors of the societies, we have the right to demand the same thing from the artists.

"At the initial meeting of our federation, England, Holland, Switzerland, Italy and Hungary were represented. Our colleagues from Czechoslovakia and Norway could not arrive, it was said, because their planes were grounded. Sympathy with our project was expressed by managers of the following countries who could not participate, because they were too occupied to undertake the trip: Belgium, Denmark, Sweden, Roumania, Turkey, Greece, Austria, Spain, and Portugal. We have organized a contact service among the offices of the federation.

"A central office, which will be in Paris, will study all the suggestions of the members of the federation. The ones which are accepted will be communicated to the president of the federation or to the heads of the groups in each country, so that we can be in contact. There will be meetings each year."

The officers at this time include the president, Harold Holt, of London; three vice-presidents, Kun of Budapest, president of the Chambre Syndicale of Hungary; de Koos, of The Hague, head of the Holland delegation; Droz, secretary general of the Swiss Chambre Syndicale. The Secretary-General is Charles Kiesgen, and the treasurer is Léon Delort, both the latter being members of the Chambre Syndicale of France.

"Our next general meeting is supposed to take place in September, 1948," Mr. Kiesgen said in conclusion. "We received an amiable invitation from the Hungarian Chambre Syndicale that the general assembly should meet in Budapest.

"M. Kun, who is the president of the Chambre Syndicale, was invited to delegate an emissary to Budapest next June at the time of the Bartok contest. Our central bureau has transmitted this invitation, expressing its thanks to all the members of the European federation. We hope that this invitation will be favorably received."

Song Engagements Fulfilled By Margaret Henderson Smith

Margaret Henderson Smith, soprano, recently was soloist for the WCTU at the Broadway Tabernacle; appeared at the Hotel Plaza with the St. Cecilia Club, of which she is a member; gave a program including folksongs in costume for the Women's Church Club of the First Reformed Church of Jamaica, N. Y., with Evelyn Wetmore as accompanist; and was soloist at the Second Presbyterian Church, Charlotte, N. C. As a member of the choir of the Brick Church, she sang in The Messiah, and the Christmas Oratorios of Bach and Saint-Saens. On Jan. 23 she was soloist for Le Cercle Française and the Women's Club of Forest Hills, N. Y.

United Nations Symphony To Play for Cancer Fund

The United Nations Symphony will give its first New York performance in a benefit for the National Cancer Foundation at the Metropolitan Opera House on March 2, Abbott Kimball, president of the foundation, and Gregory S. Brooks, president of the symphony, have announced. Sylvan Levin, musical director of WOR-Mutual, will conduct the orchestra, which will feature Gladys Swarthout as guest soloist.

Walter, Mitropoulos, Munch, Stokowski for Philharmonic

The Board of Directors of the Philharmonic-Symphony Society of New York, following a recent meeting, announced that Bruno Walter has accepted the invitation of the Society to continue as Musical Adviser for another year. Dr. Walter will conduct for a more extended period than this winter. Six weeks of his time will be devoted to a Beethoven Cycle in the second half of the season, the first he has ever given in this country. Other conductors engaged for 1948-49 are Dimitri Mitropoulos, Charles Munch, and Leopold Stokowski. Walter Hendl remains as assistant conductor.

Rosalie Miller

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IMPRESARIO'S NIGHTMARE

They Always Fear It May Happen —And This Time It Did...

A Fantasy by Marks Levine

The telephone rang with repetitious insistence. I listened to it idly. (At least, it seemed to me that was what I was doing at the moment, though—if the researches of learned men are true—it was more likely that the occasion marked one of those prodigious turns said to be characteristic of slumber.)

I heard a brusque voice on the wire: "Hello!"

"Y-e-e-s," I muttered sleepily. "What is it?"

It was the anguished stammer of one of my trusted managerial lieutenants.

"*Aren't* you coming to the concert tonight?"

"What concert?"

"You ought to know—Kalinowsky's at . . . Hall. Come, come! You manage him yourself. . . ."

The event so often dreaded had come to pass. A manager had slipped up on one of his own events.

"What is he playing?"

"For heaven's sake, what has gotten into you? What does it matter what he is playing? He'll give what he likes or whatever the people ask for!"

"How do I get in?"

"Are you crazy? You have a permanent entree to that hall. . . ."

There was nothing I could do about it. Turning over again with a groan, I got wearily upon my feet.

"All right. I'll be there. . . ."

A Dismaying Sight

. . . Thirty minutes later I looked through the peephole in the stage curtain and was appalled to see rows of empty seats. I looked at the stage and was startled to behold a small baby-grand piano. It looked like a Baldstein, but it was woefully small for that large auditorium. The whole place looked dismal, unappetizing, uninspiring. I recalled the old story about Liszt playing for twelve people and inviting the "entire" audience to supper after the concert.

I turned to Kalinowsky, who stood beside me twirling his fingers in mid-air as if he were playing an imaginary piano of heavenly proportions.

"What will you play?" I asked him.

He looked uncertain.

"At the moment," he said, "I can't make up my mind whether to give them the Bach 'Chromatic' Fantasy and Fugue, the Beethoven 'Sonata Pathétique,' the Prokofieff Sonata No. 27, or the new piece, 'A la quasi neo-fantasia' by Smorgashtovitch."

Quite a dilemma! I could not recall Prokofieff writing so many sonatas, nor did I remember the name of Smorgashtovitch. In an effort to help the hesitant Kalinowsky, I said:

"Why not ask the audience?"

Taking an Audience Poll

"That's a good idea!" he cried, and without any more ado he walked out on the stage. I looked through the peephole and noticed that the lights were all wrong, that the audience was not there, that Kalinowsky looked uncomfortable at that small piano.

The applause seemed hushed and stifled. I could count about twenty people on the floor; the balconies and galleries seemed empty. I shivered with nervousness and dread.

The pianist sat there for a few moments, then suddenly turned to the audience and spoke in a loud voice:

"What would you like me to play?"

Pandemonium broke loose. There were shouts from all over the hall, which seemed now to be peopled by ten times as many people as I could see through the peephole. . . .

"Scarlatti! . . ." "Beethoven! . . ." "Bach! . . ." "Chopin! . . ." "Smorgashtovitch! . . ." "Prokofieff! . . ." "Stravinsky! . . ." "Brahms! . . . "Prokofieff! . . ." "Smorgashtovitch! . . ."

Kalinowsky raised his hand and after a few moments stilled the tumult and sailed into a performance of . . .

Another Summons

. . . But as the first crashing chords sounded, I awoke. For a few moments I could not recollect my senses. Then I realized that I had been dreaming. I knew it had been a nightmare. No

program, no audience, no grand piano, no one to assist poor Kalinowsky, or whoever he was, onto the stage. . . . I shuddered.

The telephone kept ringing again with repetitious insistence. I raised the receiver to my ear and spoke into the transmitter:

"Hello!"

"Hello, Mr. M. . . ."I recognized the voice of my assistant, Miss Black: "Please, come quick! . . ."

"What's the trouble?" I knew she was at . . . Hall for the concert of Valentowsky, a famous but erratic pianist.

"Mr. Valentowsky refuses to start the concert without you!"

I rushed out of the house and reached the hall in presto tempo.

There I saw things to warm the cockles of a managerial heart. The house was sold out. Customers were still being turned away at the box office window. There was a huge poster of Valentowsky on the outside wall. People were still streaming through all the entrances into the great auditorium. . . .

In the little anteroom just off stage there were several beautiful programs open in the middle and spread out for anybody to read. And through the peephole I saw a beautiful Baldstein concert grand with its lid all the way up! . . .

A Terrible Contretemps

I ran up the few steps to the artist's room. Valentowsky was crouching on the couch, bundled in a huge fur overcoat with his hands sunk in a basin of steaming hot water.

"What's the matter, maestro?" I gasped.

He scowled at me: "How COULD you arrange a concert for me on the 13th of the month? I can't play on SUCH a day."

I knew that he was superstitious, but I also knew that he could be swung around. I had to think quickly.

"I have an idea, master! After the Chopin group, play his Prelude Number 13 and that will break the spell. . . ."

The great man smiled in relief. He rose with dignity, shed his overcoat, dried his hands.

The attendant and I pushed him out through the door and onto the bright stage, to the applause of nearly three thousand pairs of hands. My managerial breast heaved a sigh of relief as Valentowsky started the program with Scarlatti's Sonata in A major. . . .

At least, I think he did. Perhaps I was still dreaming.

The author avers that this fable is entirely imaginary and that any resemblance to any individual alive or demised is entirely coincidental.—Ed. Note

MARKS LEVINE

Director and vice-president of the National Concerts and Artists Corporation, Marks Levine writes lyrics as a hobby and recently had his fourth song published—We Love and Dream, with music by Pierre Luboshutz. At present he is completing the final draft of his first novel, Symphony. The 60,000-word novelette is the story of a symphony orchestra, integrating the sketches of eleven orchestral members with that of a composer whose work is being premiered.

Mr. Levine began his active working career as an errand boy on a New York newspaper, continued as a writer of short stories and articles, also doing reportorial work as well as drama and music criticism. While he was a reporter, he studied Civil Engineering at night and practiced this profession for eight years.

It was due to his late brother, Mischa Levitzki, the distinguished pianist and composer, that he became a concert manager. But despite his responsible duties with NCAC, he has never lost the urge and desire for writing. His occasional articles as well as lyrics represent a concrete expression of this desire. Mr. Levine is also a member of ASCAP.

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RAVEL'S LEGACY TODAY

Artists Assay His Work

Ten years have elapsed since the death of Maurice Ravel in Paris on Dec. 28, 1937. The decade has been one of shattering international events, and not least, of many changes in the world of music. The impressionist school, of which he was in some respects an exemplar, is now a thing of history. There have been new developments in music, and since the war a certain groping to recover the lost threads of progress, snarled by the exceptional political and military upheavals of the period.

What significance has the music of Ravel for the present day? Most of all, what are the intimate personal impressions left by the composer upon other musicians who knew him? With a desire to secure some first-hand impressions and reminiscences of this outstanding creative figure, Musical Courier invited some leading musicians to evaluate his contributions to music. The following views are of interest:

Conservatism and Innovation Seen by Ansermet in Ravel Works

On the 28th of December last I had the privilege to conduct over the air in Geneva with my orchestra a concert commemorating the tenth anniversary of the death of Maurice Ravel. The main piece of the program was the crowning effort of his life's work, a concert performance of the opera, L'Enfant et les Sortilèges. On this occasion I also made some remarks in which I reminisced about this great master.

You know, Ravel's grandfather lived near Geneva in a small village, and there the composer's father was born. The latter moved to France, where Maurice Ravel was born at Ciboure in the Basque country—being geographically a Frenchman, though his ties with Switzerland remained very close. He often came back to visit an uncle of his who lived in Geneva and was a painter. (Not a great painter as was Segantini or Hodler or those other Swiss artists who are world-famous, but just a conservative and good craftsman.) But Maurice Ravel always spoke with great respect of this old man, showed a great understanding for his conservatism and a moving affection.

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This respect for tradition and craftsmanship was one of the strongest traits in Ravel's character. He, who himself might be called one of the innovators of the musical language, felt very much the strength and importance of tradition and was aware that he was standing on the shoulders of those who had built the world of tone before him. This devotion to the past was only one of the many paradoxical characteristics which distinguished the man Ravel.

I saw him often during the last year of his life, and we talked about many things. It was most touching to see how, by and by, his great mind could not function properly any more due to his illness—a tumor of the brain which made him lose his memory. But until the end his spirit was perfectly clear. Only his coordination of events in the past was faulty.

If Ravel were alive today, I am sure that—though his last works such as Tzigane and L'Enfant et les Sortilès are more subtle and refined than those which made him world-famous (like Daphnis and Chloe, Le Tombeau de Couperin, Pavane pour une infante défunte, etc.)—he would have come back to the style of his earlier masterpieces. It is interesting to see how his early works remain fresh and how poetic their quality still impresses one as being today.

It also seems to me very indicative that Ravel chose to orchestrate Moussorgsky's Pictures at an Exhibition and that his scoring of these little vignettes had a world-wide success. Ravel succeeded in stressing the great line which unites those short sketches and builds from them an impressive tonal poem. Most important to me seems the right timing of the silences between these short pieces and also the right balance in tempi.

There has been a great deal of discussion about the evident divergencies between Debussy's and Ravel's music. In comparison with Debussy, who opens the French tradition to a new horizon, Ravel is certainly more exclusively French. It could be said, in short, that Ravel comes back to Saint-Saens, but with *l'esprit de finesse*. On the whole, there is more simplicity, more modesty, more authenticity in the personality and in the art of Ravel than was apparent at first sight, and the best testimony of this is the freshness his works conserve after so many years. ERNEST ANSERMET.

(Interview by Dr. Henry W. Levinger)

Casadesus Tells of Composer's Modesty

A number of years ago Ravel and I toured France, Spain and England in programs of works for two pianos. He was my intimate friend. Because of this I feel equipped to speak of his personality, if not to judge the man still too close to his era to have found his ultimate place.

Ravel and I shared the same god—Mozart. I consider the Ravel Concerto for Left Hand one of the great works—worthy to rank with his Daphnis and Chloé. In time, it will be fully appreciated. This concerto was of particular interest to me to play because it was Ravel's "swan song," his last major work before he was incapacitated by the illness which finally claimed his life.

Ravel was a strange man, but vital, sensitive and fine. He had a horror of "official" honors, and that sometimes made people think he was unduly modest. For example, he was furious when, on a visit to his native town, he discovered that a plaque had been put on the wall of the house in which he was born. He didn't say anything to the well-meaning officials who paid him the honor, but just disappeared from the dedication ceremonies. He was later found hiding in a cafe. And, you know, he refused to accept the Legion of Honor.

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We liked each other's company, talked, argued, went to concerts and to *soirées* together. But Ravel never spoke about a work of his while it was in the process of composition. Moreover, he was honestly disinterested in the amount of public acclaim it received once he had worked over it, and pronounced it the best he could do at the time. It was no false modesty.

One day Ravel said to me, "Robert, I am working on a piece now. It will be so popular that even the fruit pedlars will whistle it in the street. It is a Bolero."

Five years later, being in Rome to give some recitals, I was awakened one morning at seven o'clock by the sound of someone whistling shrilly outside the hotel window. The melody was haunting and familiar, but I could not place it. Suddenly it came to me.

I threw back the covers and jumped to the window. The prophecy had come true. There was a fruit pedlar standing under the window, polishing his apples, merrily whistling the Bolero!

ROBERT CASADESUS.

Immaculate in Attire and Work Habits, Says Francescatti

I shall remember all my life the day on which I first met Maurice Ravel—February 15, 1926. I was in London waiting to start a big tour in England under the management of Max Mossel. Ravel, Maggie Teyte, Gerard Hekking, George Reeves and myself were the components of a program entirely dedicated to his music

We were invited, with Ravel, to stay for a few days at the home of a wealthy family of music-lovers who enjoyed the presence of these strange people that artists are!

I did not see Ravel for two days, and I was told he was staying in his room curing a bad cold and practising on a mute piano brought especially for him.

The night we met they had waited dinner half an hour for him. When he came in he excused himself, saying that he couldn't find the right tie to match the suit he had chosen to wear that night. I was impressed by the neatness, the *chic*, the perfection of his attire. Everything was matchless, harmonious, and though he could not impress people by his stature (he was a short and thin man) the nobility of his expression and the acute and sparkling black eyes were arresting.

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We rehearsed for the first time after dinner, and he did not make many remarks, this time, or utter any extraordinary praise. The following rehearsals in his rooms, or during our three weeks' tour, were much livelier and I learned progressively all the small details he liked in the playing of the Berceuse and particularly in his Tzigane.

He told me Tzigane was the piece on which he had worked the hardest, and that it took him two years to finish it, for before composing the violin part he bought and studied the bravura pieces of the violin—Gypsy Airs by Sarasate, Paganini's Caprices, Wieniawski's Concerti. And he did this without using a bow, without a sound, trying all the tricks of the greatest violin technic; grasping the violin, with his left elbow resting on the table; turning the pages with his other hand, and writing down what he had found by himself and wished to put in his new composition.

When I asked him to write a new concerto for violin his answer was: "In the time I spent writing Tzigane, I could write two symphonies, four quartets, and a lot of other compositions, instead of one concerto! Furthermore, a violin concerto should be written by a violinist. Write yourself one!"

I did not quite realize his joking suggestion, but I revenged myself somewhat in writing a Berceuse on the Name of Ravel, concerning which he told me, "I like the harmonies, but the form is wrong! . . ."

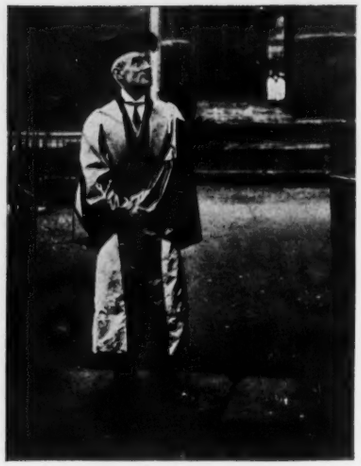
I want to add a few words, to say how grateful we should be to Ravel for the wonderful violinistic piece he left us in Tzigane. We should be thankful that so great a composer spent so many hours of his genius in writing a work which is indeed a marvelous violin masterpiece.

ZINO FRANCESCATTI.

Maggie Teyte Discusses the Songs

It was in the corridor of a music shop in Paris that Ravel and I met, spoke briefly, politely and passed on never to meet again, though his songs were to mean so much to me as interpreter.

I had gone in to Durant's music shop, and Durant *fils* (he must be quite sedate now) asked me to come in and sing for Puccini, who happened to be there. I sang Un bel di with its composer at the piano and as I went out happy over the composer's bravas and



RAVEL AT OXFORD

when the English University conferred the degree of Doctor of Music, "honoris causa," on the composer. He is seen in his academic gown, standing outside the Sheldonian Theatre, where the presentation was made according to ancient custom. "Ravel was escorted in," Charles Alvar-Harding relates in an article in Musical Courier (May 20, 1933), "by two immense men, also resplendent in scarlet and white. Looking so extraordinarily minute with so gigantic a bodyguard, he walked to the stage in the middle of the round theatre and made his speech partly in Latin and partly in broken English. He was then escorted out and we drove back to London, entertained all the way by the rollicking humor of the new Doctor of Music."

kind words, M. Durant checked me for a moment and said, "Oh, Miss Teyte, may I present M. Ravel? You should know him?"

My first impression was of a retiring person, not a man to make conversation, rather shut in on himself. We spoke casually and that was all. Little did I dream what his music was to be in my study or on my programs.

His songs are, first of all, exceedingly difficult, descriptive of the chosen subject and completely logical. In nuance and ingenuity of expressiveness they are unsurpassed, I think, in song literature. Ravel's great gift is his musicality, the tremendous range of description, his marvellous picture-sense which he so delicately or dramatically conveys in sound. Think of the difference between the fine Bolero, the lovely dissonantics of the Shéhérazade and three songs which especially come to my mind, Le Matin Pecheur, The Birds (Grijon) in which one can feel the hovering of the Kingfisher, and the rare, delightful Anne Playing at the Spinet. I have just finished recording these, and I believe the last-named is the best work I have ever done on the discs.

It takes time to sing Ravel well. Some of the songs are possible for young artists, but adequate presentation and interpretation require insight into the complications and nuances. Only with constant study and performance will real understanding be achieved together with the ability to convey the whole beauty of text and setting.

MAGGIE TEYTE.

"Ravel Works Already Classics,"—Martial Singher

It is hard to believe that ten years have already passed since the icy December evening when I was admitted, together with his brother Edouard, into the little white room where Ravel rested. Clad in his full dress, his hands in white gloves, his head wrapped in a turban of bandages, his calm thin face had taken on the incredible appearance of a young Hindu prince.

On a recent Sunday, at the Philharmonic, under the direction of Charles Muench, I heard the Rapsodie Espagnole

and Daphnis et Chloé performed with dazzling splendor The center of my recent Town Hall recital was his Chansons Madécasses, this extraordinary quartet for piano, flute, cello and human voice. And throughout these ten years, I have sung countless times all over three continents the songs of Don Quichotte à Dulcinée, which Ravel had given me just before his fatal illness, and the four Chansons Populaires, masterly evocations of such different climates, despite their brevity. I have listened to the three poems of Shéhérazade sung by sopranos of all nationalities.

Robert Casadesus has urged me ever so often to perform the Histoires Naturelles in some exceptional concert, eventually with his priceless collaboration. And one of the musical managers of the Metropolitan confessed to me lately, in a backstage chat, what a strong desire he had to see L'Heure Espagnole, one of the jewels of the lyric repertory, come back to the "Met" stage.

You see, for a concert and opera singer Ravel is more alive than ever. These past ten years have made him less difficult to listen to, without taking away any of his originalities of inspiration and of rhythm, nor of his unique instrumentations. Ravel has not ceased to grow, yet he is already a *"classique."*

MARTIAL SINGHER.

Schmitz Stresses Importance of Correct Interpretation

In my opinion, as a musician, the compositions of Ravel are becoming a permanent part of the repertoire of "lasting music." What I mean by "lasting music" is that music which endures in spite of fashions and fads, music which possesses the inherent qualities necessary for survival: originality, sincerity of purpose, and good craftsmanship. The durability and ever-growing popularity of Ravel's music is further insured by his creation of beautiful melodic patterns, richly individualized harmonies, rhythmical vitality, and solidly fashioned structure—multi-faceted attributes which he integrates in his tonal fabric and controls by a highly evolved sense of balance and good taste.

However, true appreciation of the music of Ravel is dependent upon his interpreters, and the question which arises is: "How true to Ravel's writing will the performers be?" If the interpreters are induced to take as much care in the interpretation of Ravel's works as they are for their performances of classical music, then Ravel's music will be a beautiful and lasting part of the permanent concert repertoire.

Music reviewers, musicologists, and music teachers should help to establish a more enlightened attitude towards this music rather than confuse the music lovers by vague or nebulous literary generalities. For instance, it would be a tangible contribution to the scholarship of Ravel's interpreters should some painstaking scholar bring to light the evidences of the homage made by Ravel to the early French master, Couperin, throughout his remarkable suite, Le Tombeau de Couperin. This type of information about the afore-mentioned suite would preclude interpretations in which the only thing audible is the garb, the true subject matter being so confused that it becomes entirely abstracted.

In short, to give Ravel's music its rightly deserved place, listeners and performers should approach his works with care equal to that shown the great classics—with the help of scholars interested in rectifying the erroneous preconception of Ravel as an impressionist—a notion born from consideration of a few scattered pieces such as Jeux d'eau—a notion which makes the public look for vagueness instead of the classical clarity of design which is an almost constant factor and the most salient characteristic of French music.

E ROBERT SCHMITZ.

Best Tribute Is Performances, Monteux Believes

My schedule is a very heavy one. . . . Besides, unfortunately, I am not a writer and therefore rather restricted as to words, especially the words needed for an article of this sort. The only way I have of showing my love and reverence for my old friend Ravel is by playing his works as well as possible.

Best wishes to Musical Courier for the Season 1948.

PIERRE MONTEUX.

St. Louis Hears Two Guest Conductors with Orchestra

ST. LOUIS, MO.—With Vladimir Golschmann officiating for two weeks as guest conductor of the Chicago orchestra, the St. Louis Symphony was presided over by the assistant conductor and concertmaster, Harry Farbman, as well as Erich Leinsdorf. Farbman had as assisting artist the pianist Edith Schiller (Mrs. Farbman in private life), who gave as fine a performance of the Beethoven C minor concerto No. 3, as we have recently encountered. Her success was such as to win five enthusiastic recalls. In Farbman's reading of Brahms' Second Symphony, dramatic intensity and emotional depth were set forth in a performance of highly skilled musicianship. The Roy Harris overture, When Johnny Comes Marching Home, and Weinberger's Polka and Fugue from Schwanda, dispatched in expert style, completed the program.

Erich Leinsdorf shared honors with violinist Isaac Stern in the final December program. Stern, playing the Mozart Concerto in G and the Ravel Tzigane, mastered these divergent moods with a style and technique difficult to surpass. Leinsdorf, following a scintillating Midsummer Night's Dream overture, gave us some distinguished Wagner, including the Siegfried Idyl, Wotan's Farewell and Magic Fire music and the Meistersinger prelude.

Young Violinist Scores

A remarkable young talent was exhibited by Sandra Berkova, 14-year-old violinist from California, whom Golschmann introduced to his St. Louis audiences. She delivered a performance of Wieniawski's Second Concerto that was rare even in these days of surprises, almost invalidating the theory that maturity is impossible except with age. Warm tone, expressive phrasing, perfect intonation and fleet technic were revealed in abundance, and her "at-homeness" before a large orchestra is amazing. To say Miss Berkova created a furore is stating it mildly.

For the orchestral list, Mr. Golschmann revived Berlioz' Fantastic Symphony, giving it a delightful treatment. A Suite for strings by Félix Labunski, employing modal scales to flavor a series of dance tunes, found favor with the audience, as did the Khovantchina prelude of Moussorgsky.

Harsanyi Work Introduced

The orchestra's solo cellist, Edgar Lustgarten, took the artist's spotlight in a superb performance of Bloch's Schelomo. He captured the true spirit of this noted work, giving a fine exhibition of his finished musicianship.

The first American performance of Harsanyi's Divertimento No. 2 (Serenade for string orchestra and trumpet solo) brought another of the interesting moderns for whom Mr. Golschmann is pioneering. Somewhat difficult to absorb at one hearing, the work in four movements is replete with ultra-modern ideas which hold unflagging interest. Robert Weatherly, trumpet soloist, accomplished his mission distinctively. Golschmann also presented his usually finely wrought versions of the Weber Freischuetz overture and the Schubert Seventh Symphony.

O. C.

Muriel

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1944 TULSA: "Brought thunderous applause from the audience." *Tulsa Daily World, Dec. 4, 1944*

1945 CHARLESTON: "Pleasing to both the eye and the ear." *Charleston, W. Va. Gazette, April 16, 1945*

1946 DALLAS: "A gifted and intelligent concert artist." *Dallas Morning News, Nov. 23, 1946*

1947 LOS ANGELES: "Well on her way to a secure musical future." *L. A. Times, Oct. 27, 1947*

1948 NASHVILLE: "Carmen* thrills in versatile concert here." (Headline) *Nashville Tennessean, Jan. 31, 1948*

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NEW YORK CONCERTS: Novelties of Fortnight

Carnegie Hall

Szell Scores with Bartok Orchestral Concerto

The Philadelphia Orchestra with George Szell as guest conductor was heard on Jan. 20. The musical language of this magnificent organization is always telling, but this was one of the most inspired musical evenings of the present season, orchestra and conductor being in perfect accord. The program opened with Berlioz' Roman Carnival Overture, performed with tonal splendor and subtlety.

Bartok's Concerto for Orchestra followed. This work had been played in New York several times by other orchestras but never was given a more convincing and moving interpretation. The progression of moods which might be described by the Latin saying *"per aspera ad astra,"* was clarified to the utmost by Mr. Szell's penetrating reading of this masterly score, which uses orchestral groups or single instruments in a solo manner. The performance was a triumph.

After the intermission came just as persuasive a reading of one of the greatest pieces of the classical repertoire, Schubert's Symphony No. 7, in C major, which in Szell's interpretation and the orchestra's devoted execution resounded in all its glory. H. W. L.

Bruno Walter Leads Bruckner and Strauss Works

Bruno Walter on Jan. 22 programmed for the Philharmonic concert two works diametrically opposed—Richard Strauss' Metamorphosen, for 23 solo string instruments, and Bruckner's Eighth Symphony. Strauss' late work, premiered here on Jan. 11, 1945 by Koussevitzky and the Boston Symphony, is a very personal confession. It is of touching intimacy, averse to all loud and noisy effects, the summing up of his creative work, last stone in a precious chain of unique achievements. It was played by the members of the Philharmonic Orchestra with greatest care and under the loving guidance of Walter had immediate appeal for the listener.

Bruckner's masterpiece is considered by many as one of the peaks of symphonic literature. It is the grandiose apotheosis of the devout composer's belief in God and Men, shows him on the pinnacle of his eloquence, and has the fascination of his inventive and technical power. The titanic work in Walter's interpretation makes for one of those concert hall experiences which are unique and not soon forgotten. H. W. L.

Philharmonic Matinee

Under the direction of Bruno Walter, the Philharmonic, at the Jan. 25 afternoon concert, gave a program of Haydn, Wagner, Beethoven and Berlioz. Opening with a sparkling performance of Haydn's Symphony No. 95 in C minor, the orchestra then played the lovely Wagner Siegfried Idyll. After intermission came a typically solid Walter reading of the Beethoven Fourth Symphony and the concert closed with excerpts from Berlioz's Damnation o Faust including of course the rousing Rakoczy March. A. L.

MARGARET
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THREE MEMBERS OF THE BACH ARIA GROUP,

which is presenting four programs at Carnegie Recital Hall, Jan. 27, Feb. 20, March 12 and 30. L. to r., Jean Carlton, soprano; Margaret Tobias, alto; and Ellen Osborn, soprano. (Photo by J. Abresch.)

Nicole Henriot with Philharmonic

Charles Münch returned as guest conductor with the New York Philharmonic on Jan. 29, with Nicole Henriot, young French pianist, as soloist in Schumann's Concerto. Miss Henriot displayed a well-rounded, fiery technique which lent the interpretation a certain amount of brilliancy. For the most part her tone was lovely and warm, but it occasionally became percussive in the *forte* passages. The interpretation was an interesting, if not a spectacular one; there was much commendable playing. One felt, however, especially in the slower parts, an over-conscious attempt to lyricize, so that some of the effects sounded too studied.

The orchestral part of the program was given over to excerpts from Rameau's Dardanus and Berlioz' Symphonie Fantastique. Mr. Münch is well known for his memorable performances of the latter work. Once again he gave it a sweepingly powerful conception, evoking all of its passionate and brilliant dreams. A. P. C.

Hilsberg Leads Philadelphians with Thibaud Soloist

The Philadelphia Orchestra was heard on Feb. 3 under the baton of the associate conductor, Alexander Hilsberg. Jacques Thibaud, violinist, was the soloist. Mr. Hilsberg's precise and intelligent readings received from the orchestra an inspiring degree of response, and he was able to bring to the music a beautiful balance of tonal values and production. Eroica Symphony was given a masculine, straightforward reading. The conductor's precision and timing served him well here, and he was free to lead a performance which was distinguished for its power and sincerity.

Mr. Thibaud played with grace and simplicity and brought to Mozart's A major Concerto an interpretation of taste and charm. In the slow passages especially his tone was constantly beautiful, and he was able to convey every subtle nuance. C. B.

György Sandor's Keyboard Appearance

György Sandor, pianist, who gave his annual recital on Jan. 21, is a prodigious virtuoso. His manual dexterity is almost unlimited; his command of the keyboard impressive. With these gifts he made his reading of Liszt's Sonata Aprês une lecture de Dante a most exciting experience. The octave scales coming from his steel fingers gave the piece a scintillating brilliancy. In his last group, comprising shorter pieces by Bartok, Debussy and Prokofieff's Toccata, he aroused his audience to such enthusiasm that he had to add five encores.

For the first part of his bill, Mr. Sandor had chosen excerpts from Bach's Overture in French Style, of which especially the Sarabande was sensitively performed. A Mendelssohn Song Without Words and his Etude in F major led to Schumann's Phantasie in C major. The second movement, *Moderato, molto energico,* was set forth in an objective manner which gave the piece a rhythmic precision and shed new light upon its structural design. Deviations from tradition in the last movement seem to be justified by an examination of the original score with Schumann's own dynamic notations. What was lost in romantic feeling was gained in strength and power by this masterpiece. H. W. L.

Schola Cantorum in Lourie and Villa-Lobos Novelties

An interesting and extremely demanding program was given by the Schola Cantorum, under Hugh Ross, on Jan. 23. The choir opened with smooth, well-paced performance of a Motet by Dufay, the Jubilate Deo of Gabrieli and O Jesu Christ, Mein Lebens Licht, of Bach. Striking contrast came with the singing of the Brahms Libeslieder Waltzes in an arrangement for chorus and two pianos.

The first novelty was Lourié's De Ordinatione Angelorum, a setting of words by Aquinas, for chorus and brass, given its New York premiere. The brass choir was used for color as well as for sustaining the vocal ensemble, which it at times overpowered. On the whole, this was a work of clean design, fluent and expressive.

A world premiere was given to Manducarata by Villa-Lobos. Having to do with a folk tale about two children and an ogre, this Brazilian work was attractively scored, with emphasis on rhythmic effects and imaginative descriptions carried through by unusual sound progressions. The duo-pianists Pierre Luboshutz and Genia Nemenoff was heard to good effect in it, plus instruments of percussion, and the vocal ensemble augmented by a children's chorus.

The Schola sang splendidly throughout the evening, perhaps the most artistic and beautiful work being exemplified in the Brahms with the smaller group and the duo-pianists. M. C.

Jascha Spivakovsky Introduced

Jascha Spivakovsky, brother of Tossy Spivakovsky, violinist, presented his New York debut recital on Jan. 24. He had scheduled a most impressive program. Starting with the Liszt transcription of Bach's Organ Prelude and Fugue in G minor, he convinced his listeners with his command of the keyboard. The prelude was built in monumental fashion, the fugue was traversed with exceptional clarity in detail and great delicacy. Brahms' Sonata in F minor, op. 5, was interpreted with many deviations from the traditional conception which to this listener seemed sometimes not too happy. Beethoven's Sonata in A flat major, op. 110, reflected the very personal manner in which Spivakovsky approached this work. Two preludes by Debussy and three Chopin numbers, in which the excellent technic and the sensitiveness of the artist were evident, led to the closing La Campanella by Liszt, played with impressive brilliancy. H. W. L.

Lubka Kolessa in Striking Piano Recital

Lubka Kolasso, who gave her New York debut recital on Jan. 27, confirmed with her playing the international fame which preceded her local appearance. She is a pianist of exceptional insight, imagination and distinguished musicality and technical skill. Avoiding the usual pattern, she played as her first group three Toccatas from various periods Bach's in C major, executed with great sense of structure; that by Debussy, and Schumann's in C major, played with great clarity and musical soundness. Then followed Mozart's Romance in A flat major, followed by his Variations on a Theme by Gluck. With a beautiful

(Continued on following page)

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N. Y. Concerts

(*Continued from preceding page*)

sense for tonal coloring this cabinet piece came off in all its various moods and shades. The world premiere of Arnold Walter's Etudes en Emotions followed. These works carry on the tradition of impressionistic piano music. In the third etude, Pour les Grandes Serieux, a fugal design is cleverly interwoven with the colorful harmonic conception. After intermission Miss Kolessa played a group of Chopin with utmost technical finesse and imaginative coloring. An enthusiastic audience demanded many encores. H. W. L.

Gorodnitzki Gives Annual N. Y. Program

Sascha Gorodnitzki's piano recital on Jan. 28 reiterated the artist's undisputable keyboard resources, although the evening did not find him at the top of his form. Mr. Gorodnitzki's program included Beethoven's Sonata in E flat Major, Op 31, No. 3, Schumann's Carnaval and an extensive group of Chopin, and, after intermission, Rachmaninoff's Etude Tableau in E flat Major, Prelude in G Major, Prokofieff's Suggestion Diabolique and Consolation in D flat and Liszt's Hungarian Rhapsody No. 8.

Tonal beauty was especially prevalent in the Carnaval, and other high points of the occasion were in the Chopin pieces. The hall was crowded, and a long list of encores attested the artist's audience magnetism. D. B.

Donna Grescoe, Canadian Violinist

Donna Grescoe, Canadian violinist, assisted at the piano by Leo Mittman, on Jan. 30 played a demanding program. The youthful artist, who had captured public attention with her last year's Town Hall debut, gave evidence again of her thorough musical and technical training. She began with the Sonata in D major by Vivaldi-Respighi, following it with Franck's Sonata in A major. In both works there was good playing, though her rendition lacked final insight and maturity. Bach's Chaconne for solo violin had a reading which remained at times on the surface of the work. With good results, Miss Grescoe after intermission delved into smaller pieces by Bloch, Debussy-Hartmann, Novacek, Chopin-Sarasate and Szymanowski which brought her great applause and prompted her to add encores to her official program. H. W L.

Robert Kitain in Violin Hearing

Robert Kitain was heard Jan. 31 in a violin recital which included among other works Bach's Chaconne, Vivaldi's Sonata in D minor, Lalo's Symphonie Espagnole and Debussy's Sonata, Szymenowski's La Fontaine D'Arethuse and two Paganini caprices.

Mr. Kitain displayed adequate technical equipment, but sometimes subordinated smooth tone and interpretative insight to spectacular effects. He was at his best in the Lalo work, where virtuosity stood him in good stead. There also were moments in the Debussy Sonata where subtlety and imagination were evidenced. His audience reacted favorably. Boris Roubakine assisted. C. B.

Hubert Plays Cello Premiere

Marcel Hubert, cellist, appeared in Carnegie Hall on Feb. 1 playing the Handel Sonata in G minor, Seven Variations on a Theme from Mozart's Magic Flute by Beethoven, and Mendelssohn's Sonata in D major. After intermission Hubert presented the first American performance of Jean Gras' Legende. The program ended with Tchaikovsky's Variations sur un Thème Rococo.

Mr. Hubert displayed a tone of persuasive nature which usually was lovely, but sometimes suffered to a certain degree from a roughness of his bowing. His most rewarding effort was the Mendelssohn Sonata, which was traversed with great finish and warmth; especially the Adagio was distinguished by his sensitive interpretation and beautiful tone. The Rococo Variations were played with intelligence and virtuosity. Ably supporting at the piano was Harold Dart. C. B.

Horowitz Introduces Kabalevsky Sonata

Vladimir Horowitz, at his piano recital on Feb. 2, introduced to New York Dmitri Kabalevsky's Sonata No. 3, op. 46, to which he brought introspective interpretation and a brilliant performance. This Russian contribution to piano literature, published in London last year, abounds in energy and carefree spirit and contains many technical problems, easily solved by Mr. Horowitz in his inimitable way.

In his best form, the pianist was heard by a capacity audience that overflowed onto the stage. A highlight was a poetic proclamation of the Schubert Impromptu in G minor, in which the lovely lyrics were intoned in true cantabile style. Other programmed pieces were by Haydn, Scriabin and Chopin, five by the latter. This group included the Polonaise in A flat major, a resounding performance that aroused a demonstration and resulted in encores—a Scarlatti sonata, a devout treatment of Schumann's Träumerei and a stirring delivery of Horowitz's own bravura version of the Mendelssohn Wedding March. H. I. B.

Odnoposoff Offers Reger Sonata

Ricardo Odnoposoff on Feb. 4 played three major violin works—Beethoven's Sonata in C minor, Op. 30, No. 2, Reger's Sonata in D minor, Op. 41, No. 1 and Glazounow's Concerto, Op. 82—for the first part of his program on Feb. 4. Of the three, the seldom heard Reger sonata for unaccompanied violin was of special interest. It is a four-movement sonata that is not only skilfully written but also full of fascinating musical invention. Odnoposoff played it with a fine sense of style, and utmost virtuosity that was more than mere pyrotechnics. Here, too, his intonation was impeccable. Odnoposoff seems to like Reger; last season also he programmed a short, charming unaccompanied piece that gave the lie to the prevalent opinion which holds the composer a dry contrapuntist. In the more standard works Odnoposoff was equally skilful, though perhaps not as convincing musically. Part of this may have been due to some muddy accompaniments by Sanford Schlussel—accompaniments which were no help preserving the line of the music. A first performance of a Nocturne by Heraklit Nestoroff displayed a rather vague, amorphous piece. In pieces by Paganini and Szymanowski, Odnoposoff showed a technique and tonal quality of a remarkably high level. R. K.

Town Hall

Szigeti with Little Orchestra

The Little Orchestra Society, Thomas K. Scherman, conductor, presented Joseph Szigeti, violinist, as the eminent soloist of its seventh concert on Jan. 19. Mr. Szigeti played Beethoven's Romance in G and Bach's Concerto in D minor, and renewed his reputation for being one of the finest musicians appearing on concert stages. His insight into the stylistic requirements of a piece is unfailing and his interpretations are persuasive and convincing.

The new work of the evening was Douglas Moore's Farm Journal. Derived from Moore's music for a documentary film dating from 1940, it is an unpretentious piece by a warm-hearted musician and written with technical skill. The second movement, Sunday Clothes, is done with tongue in cheek, but the third, Lamplight, has much warmth in its melodious simplicity. The corner movements are dance-sections, vivid and light. Brahms' rarely heard Serenade in A major opened the evening. D. B.

Eric Rosenblith, Violinist, Returns

The recital of Eric Rosenblith, violinist, on Jan. 21 acquainted a good-sized audience with a young artist of definite promise. Mr. Rosenblith's technic is solid, his tone of great sensitivity and tonal beauty. These assets distinguished interpretations which, though they may gain in depth as time goes on, already show an artistic personality of distinction. His interpretation of Brahms' Sonata in G major had depth of feeling and a delicacy of phrasing which held the attention. A short Vivaldi Sonata and the introduction and fugue from Bach's Sonata in G minor for violin alone also bore testimony for Mr. Rosenblith's musicianship. In the four movements from Lalo's Symphonie Espagnole he proved his technical ability and his expert bowing. What was lacking in musical depth and rhythmical precision will certainly be soon acquired, once the artist—who was inducted into the Army after he had scarcely started his promising career—has gained more concert experience. Boris Roubakine accompanied. D. B.

Helene Druke and Walter Shaw in Joint Piano Event

Helene Druke and Walter Shaw gave their first joint piano recital on Jan. 21, playing compositions by Reger, Busoni, Debussy-Ravel, Rachmaninoff, Beryl Rubinstein, Aaron Copland, Schumann-Debussy, Arensky, Felix Petyrek, and Liszt's E minor Concerto. Both are capable pianists. In the fusing of their talents they approached high technical efficiency, giving each work thoughtful interpretation, and showing obvious appreciation of form. Some lack of balance, particularly in the more elaborate passages, at times made their music appear rather as a solo performance than a blend of talents, which is the aim of duo-piano playing. But they will be welcomed when heard again. T. P.

Jagel Marks 20th Year of His U. S. Career

Marking the twentieth anniversary of his first public appearance in this country, Frederick Jagel gave a recital of arias and songs on Jan. 22. Mr. Jagel has been one of the most faithful servants to his art and he has preserved his vocal abilities due to his technical skill.

Mr. Jagel offered a diversified program with arias by Handel, Puccini, Bizet (the latter sung as encores) and songs by Wolf, Brahms, Rachmaninoff, Medtner, Miaskovsky, Fauré, Poulenc and Debussy. His final group comprised songs in English by Griffes, Roy and Creston and the first performance of Captain Kidd by Bone and Fenton. Among the most impressive assets was the exquisite diction with which he sang every language, and the distinguished musicality noticeable in each of his offerings. E. L.

Goldsand's Second Modern List

Robert Goldsand brought illumined readings to his second of three recitals featuring Creators of Modern Piano Music on Jan. 24. Despite a snowstorm a good-sized, appreciative audience greeted the gifted artist, gave him close attention and warm applause, climaxed at the end by demands for added numbers, graciously played. The outstanding contemporary works heard were the Stravinsky Sonata (1924) and the Copland Sonata (1939-41), of exacting demands, negotiated with a keen appreciation of the complex contents explored, and revealed in cameo-like lucidity. The Goldsand clarity in touch, varied tonal production, well adjusted tempi and mood portrayal, fine pedaling and mastery of vast technical problems served to place him once more in the forefront of current keyboard exponents. Also listed on the program were works of Godowsky, Satie, Miaskowsky, Ravel, Caturla, Villa-Lobos and Farwell. Godowsky's Passacaglia on a Theme of Schubert (1928) had a brilliant treatment. Farwell's Navajo War Dance No. 2 (1908), came off with aplomb under the skillful hands of Mr. Goldsand. His choice and performance of new modern pieces makes his appearances take rank among the best recital events of the current New York musical season. H. I. B.

Joseph Raieff Shows Dexterity

Joseph Raieff, playing his fifth recital on Jan. 25, intrigued his audience by displaying cool emotion while exhibiting pianistic wonders. His virtuosity was unusual, and his Mendelssohn was out-

(*Continued on page 44*)

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Newark Star Ledger, Jan. 9, 1947

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Bloomfield Symphony Orchestra, Feb. 23, 1947

"Fortune and talent have been good to Inez Bull, but her penchant for hard work is of even more value. A successful soprano, pianist and composer, she is a triple threat to her contemporaries."
The Oranges and Montclair Magazine, March, 1947

"Acclaimed for her 'stylistic understanding of music and text', Miss Bull is recognized as one of the most gifted young singers on the concert stage today."
Montclair Times, (Carnegie Hall Recital, April 19, 1947)

" . . . Well received with enthusiastic audience."
New York Times, April 20, 1947

"Recognized as one of America's most outstanding coloratura sopranos and concert pianists."
1946-7 Yearbook and National Directory of the National Guild of Piano Teachers

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1946—Oct. 4th. Selected winner of $2,000 Scholarship Contest, Philadelphia La Scala Opera Company, sponsored by the Detroit Grand Opera Association and the Grinnell Foundation.

1947—Mar. 7th. Winner of State Auditions, Young Artist's Contest, sponsored by National Federation of Music Clubs.

1947—Operatic debut with the Philadelphia La Scala Opera Company (Detroit, Mich.) singing role of Micaela in Carmen.

1947—December winner of State audition (Michigan) sponsored by the Associated Concert Bureau, Inc., New York, who conducted national contest.

1948—Jan. 17th. Appeared at Carnegie Hall, New York, in the first of a festival of fourteen weekly concerts, presenting state winners in auditions conducted by the Associated Concert Bureau, Inc., of New York.

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— *Press Reviews* —

Philadelphia La Scala Opera Company's performance of Carmen

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Detroit Sunday Times, Oct. 19, 1947

"Assured control of role of Micaela. Her voice is large and utterly certain in its placement. She controls it beautifully in shading."

Detroit Free Press, Oct. 20, 1947

Soloist with Battle Creek Symphony

"Miss der Derian's part in the program created general satisfaction. She is young, attractive and gifted—and that's a hard combination to beat . . . a fresh and pleasing voice . . . she has poise and personality and Sunday's audience liked her."

Battle Creek Inquirer and News, Nov. 3, 1947

Soloist with Faculty Symphony Orchestra

"Young soprano has all the authentic marks of future eminence in the singing world. . . . Her shading and phrasing, plus the control of swelling tones were such as are heard only from those who have dedicated themselves completely to a great art."

Detroit Free Press, Dec. 2, 1947

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Eva De Luca

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In the less than nine months since her operatic debut she has sung five major lyric soprano roles with leading opera companies in America, Canada and Europe.

Milan, Italy

MIMI

"Miss De Luca's 'Mimi' displayed a voice which is beautiful, fresh and true to pitch. She knows how to sing." *Il Buonsenso, July 16, 1947*

"Eva De Luca sang with great taste and grace." *Il Corriere Della Sera, July 16, 1947*

BUTTERFLY

"A new protagonist in the leading role, Eva De Luca was ideally charming and graceful. Her sensitive interpretation moved one profoundly with the rare simplicity of truth."
Milano Sera, July 31, 1947

Toronto, Canada

MICAELA

"Miss De Luca made her 'Je Dis Que Rien' aria in the smugglers retreat one of the most beautiful songs heard in Massey Hall these past operatic nights."
Toronto Evening Telegram, Oct. 9, 1947

United States

TRAVIATA

"Exceptionally pure, her voice is vibrant . . . Miss De Luca essayed the difficult role of Violetta with a degree of poise unusual for a singer at the beginning of her career."
The Baltimore Morning Sun, Nov. 14, 1947

"Demonstrated again that she is a soprano of great talent and promise. Her voice is beautiful and well trained."
The Baltimore Evening Sun, Nov. 14, 1947

MICAELA

"Miss De Luca's Micaela boasted a well sung third act aria." *Philadelphia Bulletin, March 8, 1947*

NEDDA

"She is young and pretty as all want the erring Nedda to be, and her voice is fresh and lovely. She sang the 'Ballatella' charmingly. Miss De Luca is perhaps the only singer who trod the stage of Constitution Hall last night who knows what to do with her hands. Indeed, she seems to have studied the art of gesture and pantomime as few opera singers do."
Washington Times Herald, April 16, 1947

"Eva De Luca proved vocally to be one of the best Neddas to essay that part in Pagliacci. An attractive personality on the stage, the pure high quality of her voice was well fitted to the character she portrayed."
The Washington Evening Star, April 16, 1947

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THE DANCE

By **ROSALYN KROKOVER,**
Dance Editor, Musical Courier

It is becoming more and more apparent that the dance is managing to consolidate the gains it has made in the concert field during the last decade. The major concert lists include anywhere from one to three dance attractions this year, while the two ballet companies—Ballet Theater and Ballet Russe de Monte Carlo—find it profitable to give Spring and Fall seasons in New York, in addition to their extensive tours.

Ballet Russe de Monte Carlo is not waiting for Spring, but is opening its second season at the City Center on Feb. 15. Two days later, on Feb. 17, Martha Graham and Company open a limited engagement at the Maxine Elliott Theatre.

Two events of more than passing interest have been announced by the Ballet Russe de Monte Carlo. A ballet by Ruth Page based on episodes in the life of Billy Sunday is to be premiered by the company on March 2, and on Feb. 24 Danilova will dance Giselle for the first time in New York. The Page ballet will have speaking as well as dancing roles. The dialogue was written by Ray Hunt, an authority on Billy Sunday. Remi Gassmann composed the musical score; Danilova and Franklin will have the leading parts.

Tudor Stages New Ballet

Ballet Theater returns to the Metropolitan Opera House on April 4 for the first time in two years. This has been made possible by an arrangement with S. Hurok. The highlight of the season is the announcement of a new work by Antony Tudor, Shadow of the Wind, to be premiered on April 14. This promises to be Tudor's most ambitious effort to date. It is set to Mahler's Das Lied von der Erde, a score of about an hour's duration that calls for a tenor and contralto in addition to full symphony orchestra. The sets and costumes are to be by Jo Mielziner, the artist who collaborated so successfully with Tudor on Pillar of Fire.

There is also a new ballet by Agnes de Mille on the agenda. An announced revival of Billy the Kid is good news, for this work by Eugene Loring remains perhaps the best ballet based on Americana. Many American ballets created since "Billy" have been influenced by it in one way or another, as well as certain Broadway choreography. Another revival is the Massine-Chagall-Tschaikovsky ballet, Aleko. Fokine's Petrouchka and the Balanchine-Rieti Waltz Academy are being restaged.

The company, as usual, is headed by Igor Youskevitch, Nora Kaye, Hugh Laing, Alicia Alonso, John Kriza, Lucia Chase, Dimitri Romanoff and Muriel Bentley.

Smaller Dance Groups Now Being Booked

Many of the smaller dance groups are now in the process of having tours booked for the 1948-49 season. Marina Svetlova will again divide her time between the Metropolitan Opera House ballet performances and concert engagements with her company, under the direction of Mertens, Parmelee and Brown, Inc., a division of Columbia Concerts.

Another division under the Columbia heading, Coppicus and Schang, Inc., has no less than three dance units on its list—Rosario and Antonio, Slavenska and her Ballet Variante, and Mata and Hari.

Iva Kitchell, under NCAC management, not only has the distinction of being that office's only dance attraction, but is also the only dancer offering a one-man show on a major concert bureau artist list.

Albert Morini is again presenting Federico Rey and his company in a program called Rhythms of Spain. La Meri's concert engagements are now being handled by Clark H. Getts. Rozzino, who has spent most of the winter dancing with Rita Lupino at the El Chico, is organizing a small concert unit to be managed by Edmund Kowalewski.

MIA SLAVENSKA,

who is touring with her Ballet Variante, is being booked for the second consecutive season. (Photo by Maurice Seymour.)

Dance News

Charles Weidman and his Dance Company are being presented by the Mary Bran Artist Bureau at the Wilshire-Ebell Theater in Los Angeles for four performances, starting Feb. 26 . . . Anna Sokolow's concert at the Y. M. H. A. Dance Center on Feb. 1 featured dances influenced by Mexico, the Bible, Hebraic subjects, and contemporary American techniques. It was a superior program with the dances handsomely costumed by Rose Bank. Sophie Cait supplied the piano accompaniments . . . On the same afternoon the Choreographer's Workshop presented new works by Talley Beatty, Waldeen, Alice Temkin, Allan Waine and Claude Marchant . . . In the evening Marina Yurlova danced her version of Ravel's Bolero at the Metropolitan Opera House. She was accompanied by a full symphony orchestra under the direction of Max Rudolf . . . Noami Aleh Leaf's spring tour will take her as far west as Iowa. . . .

Alicia Markova and Anton Dolin have been booked for a series of concerts in the Far East and Pacific Islands by A. Strok.

I See That

Kurt Baum, tenor of the Metropolitan Opera, goes to Mexico City after the Metropolitan's spring tour, for appearances in Gioconda, Aida, Trovatore and Pagliacci. In July he will sing in the opera series at the Arena in Verona, Italy.

Rosalia Maresca, soprano, was guest soloist with Efrem Kurtz and the Kansas City Philharmonic on Feb. 1.

The League of Composers, ending a gala celebration of 25th anniversary, is presenting two concerts at the Museum of Modern Art; the first took place on Feb. 8, the second is scheduled for March 14.

William Masselos, a National Federation of Music Clubs award winner, was piano soloist on Feb. 5 in Amityville, L. I., N. Y., in the Town of Babylon Symphony series under Christos Vrionides.

Werner Singer, accompanist, is on a concert tour with Ramon Vinay, tenor.

Alexander Gretchaninoff and Maria Kurenko were guests of honor at a concert given by the Town Hall Club on Jan. 25. Both performed the former's songs. Louise Meiszner played piano works by other composers. Bruno Walter was guest of honor at the club's dinner on Feb. 8.

Muriel Rahn, soprano, is on a tour of North and South Carolina, Georgia and Florida. On Feb. 12 she sang in Miami, and is following this with a vacation in Nassau before returning to Sumter, S. C., and a concert at Bennett College, Greensboro, N. C., on Feb. 22.

Davis Shuman will give a trombone recital on March 7 at Kimball Hall in Chicago.

Fritz Mahler, conductor of the Erie (Pa.) Philharmonic Orchestra, on Jan. 19 and 20 conducted the fourth program of the season, music by Weber, Beethoven, Khachaturian, Peter Mennin (Folk Overture) and Rimsky-Korsakoff.

Heinz Unger has left New York for another round of concerts in England and Spain. He will be back in time to conduct four concerts in the summer series of the Toronto Philharmonic Orchestra.

The International Music Lovers Guild, Brooklyn, N. Y., is interviewing children from the age of 6 to 12—players of violin, cello, harp, clarinet, flute, piano, mandolin, guitar, etc., as well as singers and dancers—for two children's concerts during the Easter holidays.

Lorin Maazel, 17-year-old violinist, conductor and composer, won the "Man of the Year" special award given by the Pittsburgh Junior Chamber of Commerce for outstanding achievement in the field of music.

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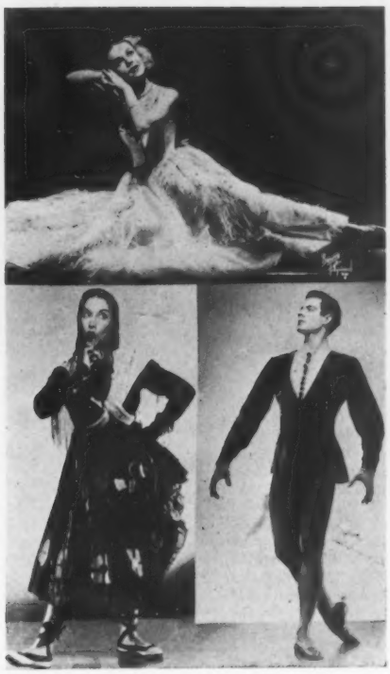
ROSARIO AND ANTONIO
(Photo by Maurice Seymour)



MARINA SVETLOVA, ELENA IMAZ and ROBERT ROLAND
(Photo by Bruno of Hollywood)

FEDERICO REY, TINA RAMIREZ and LOLITA GOMEZ
(Photo by Bruno of Hollywood)

IVA KITCHELL
(Photo by Dwight Godwin)

Different styles and techniques are seen here, but all good dancers. Spanish dance, ballet, oriental dance and satire play a part in the American scene. The Spanish dance is becoming increasingly popular, as much for its brilliant color and dashing rhythm as for its skilled practitioners. Today a new generation is carrying on Argentinita's tradition. Rosario and Antonio have been touring, with an assisting company, for several seasons. Last year Federico Rey, a partner of the late Argentinita, formed a company of his own called Rhythms of Spain. Rozzino has appeared as soloist and with a partner in several companies and with the Carnegie Pops Orchestra. He is now heading a program of his own.

Ballet is to dance—so far as the public is concerned—what grand opera is to music. Ballet Theatre continues solidly booked throughout the country, and smaller organizations, such as Marina Svetlova's, are making strong headway. Miss Svetlova, with her partner, Robert Roland, offers many excerpts from the classic ballet repertoire. More exotic is the art of La Meri, whose media extended from India through the Pacific Isles and all points Near and Far East.

A relatively recent phenomenon is the emphasis on humor, satire and burlesque, of which one of the leading exponents is pixyish Iva Kitchell. Miss Kitchell has a pointed wit that caricatures certain features of the dance unmercifully. Mata and Hari also have their special brand of humor, a type springing from the Trudi Schoop school. —R. K.

LA MERI
(Photo by Marcus Blechman)

ROZZINO
(Photo by Thomas Bouchard)

BALLET THEATER IN DARK ELEGIES
(Photo by Larry Colwell)

MATA AND HARI
(Photo by Maurice Seymour)

Problems of Recordings Today Are Discussed by Louis Kaufman

Like most recording artists, Violinist Louis Kaufman and his accompanist-wife, Annette Kaufman, put in two strenuous months in November and December waxing as many records as possible before Petrillo's ban took effect. Among them were an album of the American works that Kaufman interprets with such notable finesse that his concert groups of this material have been compared with Kreisler's Viennese groups, the entire Bach Partita with the famous Chaconne, and the four Vivaldi Concerti called The Seasons, the latter with orchestra conducted by Henry Swoboda and organ played by Edouard Nies-Berger.

Recording requires a different approach from concert playing, Kaufman declares. And he should know, for no violinist has recorded more solos for the screen, which demands the utmost "know-how" as well as technique and tone.

"You might call it a compromise between convention and reality," Kaufman mused, when cornered on the subject recently. "For example you must play with less pressure than in the concert hall. Naturally there is no question of showmanship, apart from actual delivery of the music itself, which means that recording properly is more straightforward.

"But this does not mean that the ultimate aim is to be a perfectionist in delivery. It is most important to capture the mood and emotion that you consider the composer's intent.

Problems of Recording

"Recording has its own individual problems which vitally affect the quality of the records. Two or three inches of distance from the microphone may make a tremendous difference, and so can even change in the temperature of the recording studio.

"For that reason I always prefer to make my records in one straight scoring session, as generally is done in films. I did the Bach Partita in a single six-hour stretch. For one never can fully recapture or enter into the same mood as the preceding day.

"The microphone picks up details that would inevitably be lost in a concert hall. It can accentuate sentiment to mawkishness, or alter sedateness to dryness, a fact to be considered carefully when judging the correct amount of vibrato.

"Yet a recording has its own particular rewards, not the least of which is the opportunity for the artist to hear and judge himself from time to time."

The Kaufmans now are embarked on their annual concert tour of the United States. Their tours will be more extended in coming seasons, as Kaufman recently resigned from his screen post in favor of concert.

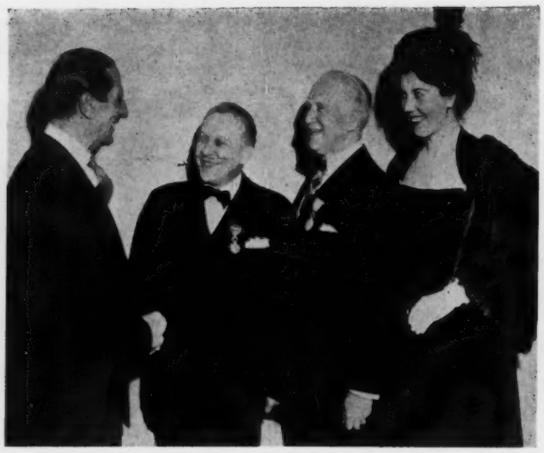
Within the last season, Mr. Kaufman has completed the task of recording 17 solo albums, consisting of seven concerti with orchestral accompaniment, five sonatas, three piano trios and two albums of contemporary American and European composers for the Concert Hall Society, Disc Company and Vox. Recent recordings of this artist also include the Khachaturian Violin Concerto, with the Santa Monica Symphony conducted by Jacques Rachmilovich; what is said to be the first American recording of the Saint-Saens B Minor Violin Concerto, also with the Santa Monica Symphony conducted by Rachmilovich; the Smetana Trio with Rudolf Firkusny, pianist, and Willem Vandenburg, cellist, and the Toch Serenade for Two Violins and Viola with G. Monasevitch as collaborating violinist and R. Menhennick, violist. The last two are also reported as first American recordings.

R. D. S.

Jan Hambourg Passes

Jan Hambourg, violinist, 65, died at Tours recently, while on a visit to France, according to advices received in Toronto. He was one of three brothers noted in music; the other two—who survive—being Boris, cellist, of Toronto, and Mark, pianist, of London. The son of Prof. Michael Hambourg, Jan Hambourg was born in Veronezh, Russia, and studied with Sauret and Wilhelmj in London, Heerman in Frankfort, Sevoik in Prague and Ysaye in Brussels. He made his debut in Berlin, then gave concerts in Europe and America.

In 1916 Hambourg came to New York to live, then for some ten years headed the violin department of a music school founded by his father and brothers in Toronto. He returned to London about 20 years ago, though for a time he lived in Paris and later in Sorrento, Italy, where his wife, the former Isabel McClung of Pittsburgh, died in 1938. He was associated with Albert Schweitzer in Bach research and edited the sonatas and partitas for solo violin of that composer.



AWARDED HONOR LEGION ROSETTES.

Ludwig Chancel, left, consul general of the French Consulate in New York, congratulates Wilfred Pelletier, conductor of the Metropolitan Opera, and Edward Johnson, manager of the Metropolitan, third from left, after both were awarded the Legion d'Honneur decoration at the French Embassy in New York. Rose Bampton, Metropolitan Opera soprano and wife of Mr. Pelletier, looks on

Biographical Dictionary Lists ASCAP Composers and Publishers

THE ASCAP BIOGRAPHICAL DICTIONARY OF COMPOSERS, AUTHORS AND PUBLISHERS. Thomas Y. Crowell Company, publishers. 483 pages, $5.

Produced with the cooperation of the American Society of Composers, Authors and Publishers, this publication is an up-to-date, authentic index to America's living and recent composers. The exhaustive survey includes entries about more than 2,000 members of ASCAP, and is a Who's Who of contemporary and recent music. There are 1,870 composers and writers of lyrics; 303 publishers of music. Of the composers and lyricists, about 600 write standard or "serious" music, concert works, operas, church compositions and the like. Some 1,200 are writers of popular music for stage, screen and radio.

The concise biographies present, in alphabetical order, the maximum of information in the minimum of space. Besides furnishing important dates, facts, and accomplishments for each subject, a most important feature is a summary of representative works of each writer—songs, lyrics, operas, hymns, operettas, symphonies, concertos, screen and radio music. The appendix lists the subject according to birthplace, birth date and place of residence; and gives names and addresses of publishers and their subsidiaries.

Daniel I. McNamara, editor of the publication, was well suited for this important assignment. For more than a decade he has been a member of the executive staff of ASCAP, and has acquired a vast fund of knowledge about composers, lyric writers and their works. This is one of the most complete biographical dictionaries of its kind yet compiled, relating to the members of a great organization, and should be a valuable addition to any music reference library.

Piano Technicians to Hold Boston Meet in July

The seventh annual convention of the American Society of Piano Technicians will be held at the Copley-Plaza Hotel, Boston, on July 26, 27 and 28. An ample number of rooms will be reserved for exhibits, all located on the floor directly above the convention floor. Early indications are that the number of exhibits will greatly exceed those at previous conventions, according to officers of the society. Prominent demonstrators and instructors are to provide educational features, and it is believed that student-technicians as well as professionals will find great interest in the exhibits, demonstrations and lectures. Special trains for those attending will be operated from Chicago and New York.

Boston was selected for the convention because of its accessibility to the heavily populated eastern district, and because of the society's rapid membership growth in the east. The organization's Boston division, under its president, John W. Tapper, has been very active during the past year.

Russian Composers, Critics, Schools Censured

Moscow dispatches on Feb. 11 contained the report that the Central Committee of the Communist Party had issued a decree censuring the USSR's chief musicians for "formalism" and "creating and encouraging anti-democratic works." The criticism included leading composers —Prokofieff, Shostakovich, Khachaturian, Shebalin, Popov, Miaskowsky and Vano Muradeli—as well as music critics, the Moscow Conservatory and the Arts Committee of the Government.

The committee's action was the result of a first—and only—production of the new opera, Great Friendship, by Muradeli at the Bolshoi Theatre on Nov. 7, attended by Stalin and other leaders. This work was called "historically and ideologically incorrect," with "inexpressive, poor, unharmonious, muddled" music. The committee demanded "the development in Soviet music of realistic direction, in which there is recognition of the huge, progressive role of the classic heritage and especially of the traditions of the Russian musical school."

The Metropolitan Opera Association announced on Feb. 12 that, despite the Moscow report, it would go ahead with its previously determined plans to present a concert version of Prokofieff's opera, War and Peace, early in the 1948-9 season.

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BOWS AND ENCORES

Scenes from the Artists' Life

THE FRENCH FLAG FLEW

on Sunday, Feb. 1, at New York's Carnegie and Town Halls, when four musical events involving seven French musicians took place. L. to r., Daniel Ericourt, pianist, who was heard in recital at Town Hall at 3 p. m.; Daniel Guilet, first violinist, Jac Gorodetzky, second violinist, Frank Brieff, violist, and Lucien LaPorte, cellist, comprising the Guilet Quartet, were heard with the New Friends of Music in the same place at 5:30 p. m., and Marcel Hubert, cellist, whose recital took place in Carnegie at 8:30. In addition, Charles Muench, French conductor, took over the Carnegie podium to direct the matinee concert of the N. Y. Philharmonic-Symphony.

MARISA REGULES,

Argentinian pianist, with Dr. Ivanessevitch, her country's ambassador to the United States, at a party he gave in her honor at the Metropolitan Club. The occasion marked the preview of the Argentine picture, Life of Albeniz, in which all the piano solos are played by Miss Regules and in which she finally appears as herself, playing an Albeniz composition with orchestra. (Photo by Ben Greenhaus.)

BACK FROM TRIP ABROAD.

With a firm grasp on his precious violin, Ruggiero Ricci alights at La Guardia field from the plane which transported him to this country after completing a tour of Europe. (Photo by George Valentine Enell and Assoc., Inc.)

"HOMECOMING" CONCERT.

Anita Martell Pellicioni, mezzo-soprano (right), beside her teacher, Frieda Hempel, and welcoming friends, in a recent concert the younger singer gave in her home city of Scranton, Pa.

STUDENTS HONOR RAY LEV.

The pianist (extreme left) was guest at a reception given recently at Sara Roosevelt House, Hunter College, New York City, after her concert. (Photo by Heinz H. Weissenstein.)

IN THROES OF COMPOSITION.

Victor Babin, pianist and composer, with Witter Bynner, American poet, collaborating on a cycle of songs which is to be sung for the first time by Mack Harrell, baritone. The picture was taken at Rancho Piano, Babin's home in Santa Fe, where he and his wife, Vitya Vronsky, rest from their long tours of two-piano concerts. (Photo by Eliot Porter.)

LEONARD WARREN,

baritone of the Metropolitan Opera, was a recent subject for the sculptress Dorothy Moore, at his home in Riverside, Conn.

DR. SIGMUND SPAETH and MARCHA KROUPA

before the former's lecture appearance in Manhasset, L. I., N. Y. Miss Kroupa, Dr. Spaeth's former secretary and personal representative, arranged the booking for him.

BACKSTAGE AT THE METROPOLITAN

youthful members of the New Jersey Student Council of the Opera Guild, representing 64 Junior and Senior High Schools, pay a visit to the "Met's" youthful Wagnerian soprano, Astrid Varnay, who appeared in a series of special afternoon opera performances for more than 15,000 high school boys and girls of the metropolitan area. She sang in Tannhäuser in the first of five such events, Jan. 30, and appeared again as Venus on Feb. 13. (Photo by Ben Greenhaus.)

RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

DISCUSSING NEW RADIO SHOW "THE AIR FORCE HOUR"

heard over MBS, Suns., 2:00 p.m., EST. L. to r., Capt. Robert P. Keim, producer-director; Capt. Mark D. Meranda, script writer; Hollis Seavey, production manager, Radio Station WOL; Major George S. Howard, conductor, USAF Band; and Lt. Cass Bielski, narrator. (U. S. Air Forces Photo.)

Annual WNYC Music Festival Features Special Programs

Including a dozen free public concerts, more than 100 special programs were presented by New York's radio station, WNYC, for its ninth annual American Music Festival from Feb. 12 to 22. Between 50 and 60 of the city's musical organizations participated in the fete. The programs featured music ranging from folksongs to symphonies, including premieres of 30 new works by American composers.

The opening concert was given in Carnegie Hall at 5 p.m. on Lincoln's birthday and featured the 102-piece U. S. Army Band. Morton Gould appeared as the guest conductor for two of his compositions.

Other scheduled events included the Stuyvesant String Quartet, at Town Hall, 3 p.m. on the 17th; Stradivarius String Quartet at the Frick Museum, 3 p.m. on the 15th; the N. Y. U. Festival at the University Auditorium at 9 p.m. on the 16th; Cantata Singers, on the 18th at 9 p.m., in the Metropolitan Museum; concert of the National Association of Conductors and Composers, Times Hall, 8:30 p.m. on the 20th; ASCAP concert at Times Hall, 3 p.m. on the 14th; and a program at the Juilliard School of Music, 8:30 p.m., on the 13th. Two concerts of folk songs were aired by the station, one on the 15th and the other on the 22nd.

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Detroit Symphony Remains on Air

The Detroit Symphony Orchestra, through last-minute arrangements made by Henry H. Reichhold, president, is continuing to be heard over the ABC network on a sustaining basis (WJZ, Suns., 8:00 to 9:00 p.m., EST) instead of cancelling out as a sponsored program on Jan. 25.

The decision to discontinue the broadcasts of the ensemble had been made a few weeks previously when friction arose between Mr. Reichhold and the Detroit musicians' local union over a new contract. The dispute now seems to have been settled, but in the meantime Mr. Reichhold came to ABC and offered the Detroit Symphony without any cost for musicians, to continue on Sunday evenings as a sustaining program. A 13-week agreement was signed.

Third CBS Airing of Menotti's The Telephone

Gian Carlo Menotti's opera buffa The Telephone received its third performance over the CBS network on the Gateways to Music series, Feb. 5. (Thurs., 5:00 to 5:30 p.m., EST). In this presentation Virginia Haskins, soprano, sang the role of Lucy, and Thomas Pyle, baritone, took the part of Ben. Both young artists acquitted themselves with distinction, not only vocally but in their characterization of the roles. Alfredo Antonini directed the orchestra as brilliantly as he did in the first network performance last May on the Invitation to Music series, and in the second, last August on the CBS Symphony program.

Toscanini to Revisit Italy For Boito Memorial Concert

Arturo Toscanini will revisit Italy in May to prepare a memorial concert for the 30th anniversary of the death of Arrigo Boito. He will conduct a program by this composer at La Scala Opera in Milan on June 10, the anniversary date.

The memorial will include two scenes from the opera Mefistofele and two scenes from Nerone. Toscanini directed the world premiere of Nerone in 1924 at La Scala.

The maestro was last in Italy in May, 1946, when he visited his home city to reopen La Scala, which had been repaired after the damage it suffered during the war. He also directed a series of concerts there and in Switzerland, and returned to the United States in the fall for his NBC Symphony Orchestra broadcasts.

Before his scheduled trip, Toscanini will complete his NBC Symphony season, directing eight concerts, Feb. 14 through Apr. 3 (Sats., 6:30 to 7:30 p.m., EST), and will also lead Verdi's Requiem at Carnegie Hall on Apr. 26, a non-broadcast concert for the benefit of the New York Infirmary for Women and Children.

"Harvest of Stars" Will Switch To CBS Network

Heard for the past two years over the NBC network (Suns., 2:30 p.m., EST) the Harvest of Stars series, featuring James Melton, is scheduled to switch to CBS on April 7 (Weds., 9:30 to 10:00 p.m., EST). With the new program format, Melton will be supported by a large symphonic orchestra and a 16-voice chorus in works ranging from operatic arias to popular songs of the day. Another feature will dramatize interesting American events and personalities. An outstanding cast of radio actors is to be presented in original scripts written for these dramatic portions of the programs. The series will continue to be sponsored by the International Harvester Company.

Kansas City Philharmonic In Dual Broadcasts

In a system unique in symphonic broadcasts, the Kansas City Philharmonic Orchestra is being currently aired through the Kansas City area with a dual hookup over stations KMBC and KFRM. The orchestra's present "pop" series, under the regular conductor, Efrem Kurtz, running through January and February on a twice weekly basis, is being carried by both stations.

First weekly broadcast originated at 3:30 p.m. on Sundays and is broadcast on both stations. The second concert originated at 7 p.m. on Mondays on KMBC, and reaches KFRM via delayed broadcast the following Saturday at 4 p.m. The pickup is a remote one from the Music Hall, the orchestra's home ground.

"Let's Go to the Opera" Is New WJZ-ABC Series

A new operatic series, Let's Go to the Opera, had its premiere over WJZ and the American Broadcasting Company's network on Friday, Jan. 16 (4:30 to 5:00 p.m., EST). Judging by the initial airing, the series will be informative and popular with opera-lovers.

Each week the half-hour broadcast will be devoted to the opera to be presented the following day by the Metropolitan Opera Association over the ABC network. Milton Cross is the announcer-commentator, and tells the story of the work to be heard. The Metropolitan Opera Guild also will present two members of the opera company who will be heard in arias and duets with the ABC Orchestra under the direction of Josef Stopak. A laudable feature is that the script is prepared so that children as well as adults may receive interesting and informative data on each opera.

8-Year-Old Italian Prodigy Conducts WOR Symphony

Feruccio Burgo, the eight-year-old prodigy conductor who has recently arrived from Italy, made his first appearance in this country when he appeared as guest conductor of the WOR Symphony at the invitation of Sylvan Levin, music director of the station, on a special broadcast on Sun, Feb. 8. The program, which was dedicated to the Crusade for Children, a plan set up to raise funds for foreign relief, also presented John Brownlee, Metropolitan Opera baritone, as guest soloist.

MARKING 25TH YEAR OF LEAGUE OF COMPOSERS,

Marion Bauer, well-known composer and League Secretary, presents a citation to Theodore C. Streibert, president of WOR, left, as Sylvan Levin, WOR's Director of Music, looks on. The presentation was made in recognition of the assistance given by the station and the Mutual network to young composers. On a special broadcast marking the League's anniversary, Levin directed the premiere of several new compositions, including one of his own.

WHOM Premieres Opera

The American radio premiere of O Munasterio, opera by Paul Hastings Allen, was air-waved by New York's station WHOM on Sunday, Jan. 11, with the composer conducting. Under the supervision of Giuseppe de Luca, the station's musical director, the work was done in Neapolitan dialect. Carlo Autori, Victor Tatozzi, Walter Stafford and Lydia Cortese sang the leading roles.

Although WHOM has been broadcasting an opera series since last July, the presentation of Allen's opera was the first premiere on the series designed to encourage contemporary composers of opera and to offer their works an opportunity to be heard on the air. Fortune Pope, executive vice president and general manager of the station, believes many new operatic works are lost to the world because of their inability to obtain a hearing before the general public. In radio hearings the greatest number of these works may be heard and judged by the largest audience possible.

Mr. Pope has requested that composers of new operas submit to him, in care of station WHOM, New York, their applications to have their works presented on the air. To assist him in evaluating the compositions submitted, Mr. Pope plans to form an honorary committee of ten persons from the world of music. Although WHOM is a foreign-language station, compositions may have an English text.

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NEWS AND REVIEWS

Behind the Scenes at "Met" Opera Auditions of the Air

Producing the Metropolitan Opera Auditions of the Air (WJZ-ABC, Suns., 4:30 to 5:00 p.m., EST) is a task of almost herculean proportions. Radio audiences who listen to the smoothly presented weekly broadcasts have little awareness of the time and energy expended to make the programs the success they are, not only from an entertainment standpoint, but in selecting young promising talents who aspire for the coveted Metropolitan Opera contract.

The Auditions of the Air made their debut in 1935, and after an absence of approximately three years, the series resumed on Jan. 4 this year. From the start, the broadcasts have played an important role in stimulating nationwide interest in opera. The first award winners were Anna Kaskas and Arthur Carron, announced on March 29, 1936. That season more than 700 singers competed and 48 appeared on the air. Of these, nine were heard in the semi-finals. Between 1936 and 1945, 42 new young artists were added to the roster of the Metropolitan Opera, several of whom are top-flight stars today.

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A name that is practically synonymous with the program is that of Wilfred Pelletier, conductor of the Metropolitan Opera Association. From its inception, he has presided over it. During the thirteen years in which he has listened to thousands of voices in the capacity of musical director, conductor and judge of the auditionists, who are given the benefit of his thirty-odd years of opera experience. Since the auditions started eleven years ago, it is estimated he has heard—in his office and the audition sittings—some 8,000 aspirants.

Since the auditions resumed in January, over 1,000 applications have been received from all over the country. All of these aspirants are given an audition, sing the numbers they themselves select, and are permitted to do one or two, and often three, numbers. Approximately 25 singers are heard at each audition.

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Pelletier invariably hears every contestant personally, and then the committee of judges makes the final decision. Those chosen by the committee then sing on one of the broadcasts over the ABC network. From these airings are selected the Semi-Final and Final audition singers, and from the latter auditions singers will be picked for the presentation of awards in the final broadcast of the series.

An excellent feature of the auditions is that if the auditionists do not qualify on their first assay for one reason or another, and show promise, they can try again in a second chance.

Generally speaking, Maestro Pelletier says that he has been impressed by the unusually fine quality of talent he has heard so far this year. "It reflects," he said, "a great improvement in teaching methods, in interpretation of songs, languages and style, which go a long way in raising the standard of the broadcast performances."

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One of the most important factors in a radio show presentation is the producer. Tevis Huhn has served in this capacity with the Metropolitan Opera Auditions of the Air since 1939. His important responsibilities include arranging the audition set-up for all the preliminary auditions of the singers, planning the programs, drawing the contracts with the Metropolitan Opera Association with Pelletier and the musicians and writing the script.

The announcer is also a factor—in this case he is expert Milton Cross.

Organists Substitute For E. Power Biggs

During the absence of E. Power Biggs, who began his annual concert tour on Jan. 28, a series of guest organists are being heard from the Germanic Museum at Harvard University, Cambridge, Mass., on his CBS program series (Suns., 9:15 to 9:45 a.m., EST). First of the guest artists on Feb. 1, was Geraint Jones, English organist of the British Broadcasting Company; on Feb. 8, Alexander Schreiner, organist of the Salt Lake Tabernacle, was heard, and on three subsequent Sundays, Feb. 15, 22 and 29, Mary Crowley was the substitute.

New Music Quiz on WQXR

A weekly quiz program made its debut over New York's station WQXR on Feb. 3 (Tues., 7:30 to 8:00 p.m., EST), titled Much Ado About Music. Allyn Edwards is master of ceremonies. Four contestants selected from the studio audience are required to answer questions about music, composers and historical music facts, to identify voices and melodies and to perform feats of musical memory. Those having the highest number of points at the close of the program are awarded recordings, which they may themselves select. First prize will be fifteen dollars' worth of discs; second prize, ten dollars' worth, and third and fourth prizes, a five-dollar assortment. Listeners at home may also participate by sending in a musical question, which, if used, will bring the sender five dollars in cash, and if participants fail to answer it correctly, an additional five dollars.

RADIO NOTEBOOK

. . . The world premiere of MARCEL GRANDJANY'S Rhapsodie was presented over WJZ-ABC on Sun., Jan. 18 broadcast of the Coffee Concerts. . . .

ARTURO TOSCANINI refused a box at Carnegie Hall offered to him for his family so that they could attend the benefit hearing of Verdi's Requiem the maestro and the NBC Symphony Orchestra are giving for the New York Infirmary for Women and Children on Apr. 26. Instead, he bought it for $250, making an additional contribution to the cause. . . .

STEUART WILSON has been appointed BBC Director of Music in succession to the late Dr. Victor Hely-Hutchinson. He will take up his duties shortly, leaving his post of Music Director of the Arts Council of Great Britain. . . .

An automobile firm, which shall remain nameless, is negotiating for the radio talents of MARGARET TRUMAN, soprano, it is rumored, and is seeking to evolve the right program idea. It is said she prefers one with singing and a background dramatic story, something of a true life version of a "career Miss" and the problems such a girl faces. . . .

GEORGE CHAVCHAVADZE, international pianist, heard in second recital this year at the Frick Museum, New York, which was broadcast by WNYC, Feb. 1. . . . NENA DEL ROSARIO, 12-year-old Philippine pianist, made her U. S. concert debut on CBS Gateways to music, Jan. 22. . . . BEVERLY SOMACH, violinist, appeared on WNYC broadcast, Jan. 25. . . . ARTHUR FIEDLER, director of the Boston Pops, was guest conductor with the Toronto Symphony Orchestra, Jan. 30. . . .

American premiere of Richard Strauss' Oboe Concerto performed by MITCHELL MILLER and the Columbia Concert Orchestra, directed by Daniel Saidenberg, Feb. 1, over CBS. . . . The first selections from the Art of the Suite, a collection of dances by composers of the 17th and 18th centuries which were selected and edited by YELLA PESSL, were performed by this harpsichordist over WQXR, Feb. 1. Others whose works are included in the Suite will be presented throughout the series. . . .

With LEONARD BERNSTEIN on the podium, the Boston Symphony Orchestra presented the world radio premiere over WJZ-ABC of DAVID DIAMOND'S Symphony No. 4, on Feb. 3. . . . ROBERT MERRILL on a concert tour of the south, broadcast from Dallas, Tex., Feb. 8, as star of the RCA-Victor Show. . . . HARRIET COHEN, British pianist, made appearances over CBS, Feb. 8 and 29th with the Columbia Concert Orchestra with ALFREDO ANTONINI conducting. . . . NBC's Orchestra of Nations schedules 11 orchestras on second half of series from Mar. 13 to May 29.

HEARING THE OPERATICALLY AMBITIOUS.

Dr. Wilfred Pelletier listening to a Metropolitan Opera Audition of the Air aspirant from the studio control booth.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Feb. 15. New York Philharmonic - Symphony, Bruno Walter conducting, CH, A; Artur Rubinstein, pianist, CH, E; Lotte Lehmann, soprano, TH, A; New Friends of Music (Chamber Orchestra, Paul Hindemith conducting), TH, 5:30 p.m.; Regina Resnik, soprano, TH, E; Lilliam Kamenetsky, pianist, TiH, A; Harry Adaskin, violinist, TiH, E; Felicitas Gobineau, dance recital, CRH, E.

Feb. 16. Harold Rubens, pianist, CH, E; Bela Urban, violinist, TH, E; Boris Koutzen, violinist, with string quartet, TiH, E.

Feb. 17. Joseph Szigeti, violinist, CH, E; WNYC American Music Festival, TiH, A.

Feb. 18. New York Youth Concerts, CH, A; Boston Symphony, CH, E; Wanda Landowska, harpsichordist, TH, E; Wollf Chamber Players, TiH, E.

Feb. 19. New York Philharmonic - Symphony, Bruno Walter conducting, Rudolf Serkin, pianist, soloist, CH, E; Greta Kirsten, soprano, and Henry Strickrodt, pianist, TH, A; Ethyl Wise, soprano, TiH, E; Josephine Borzone, soprano, CRH, E.

Feb. 20. New York Philharmonic - Symphony, Bruno Walter conducting, Rudolf Serkin, pianist, soloist, CH, A; Eugene Istomin, pianist, CH, E; Olga Coelho, soprano-guitarist, TH, E; National Association for American Composers and Conductors, TiH, E; Bach Aria Group, CRH, E.

Feb. 21. New York Philharmonic - Symphony Young People's Concert, CH, M; Boston Symphony, CH, A; Festival of Jewish Arts, CH, E; Edwin Davis, pianist, TH, A; Aurita Moncada, pianist, TH, 5:30 p.m.; Kabarett der Komiker, TH, E; Fred Robbins' One-Night Stand, TH, 11:30 p.m.; Vinaver Chorus, TiH, E; Betty Hirschberg, pianist, CRH, E.

Feb. 22. New York Philharmonic - Symphony, Bruno Walter conducting, Rudolf Serkin, pianist, soloist, CH, A; Juilliard School of Music, CH, E; Lotte Lehmann, soprano, TH, A; New Friends of Music (Joseph Szigeti, violinist, and M. Herszowski, pianist), TH, 5:30 p.m.; Ruth Kisch-Arndt, contralto, TH, E; Ingrid Rypinski, mezzo-soprano, TiH, A; Seymour Mandel, baritone, TiH, E; Isabelle Press, soprano, assisted by Dr. Fritz Neumann, violinist, CRH, E.

Feb. 23. Maurice Wilk, violinist, CH, E; Marc D'Albert, pianist, TH, A; Helena Morsztyn, pianist, TH, E; Ruth Kobart, soprano, TiH, E.

Feb. 24. Philadelphia Orchestra, CH, E; Julia Stutschewsky, Palestinian chamber music, CRH, E.

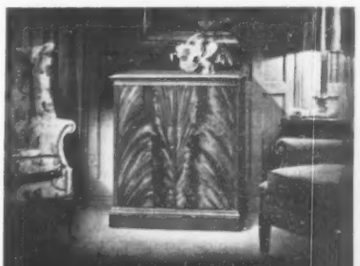
Feb. 25. Whittemore and Lowe, duo-pianists, CH, E; Wanda Landowska, harpsichordist, TH, E; Wollf Chamber Players, TiH, E.

Feb. 26. New York Philharmonic - Symphony, Szell conducting, Yehudi Menuhin, violinist, soloist, CH, E; Albert Gillespie, pianist, and another artist to be announced (Debut and Encore Concerts), TH, E; Elizabeth Davis, soprano, TiH, E; Aeonian Symphony, CRH, E.

Feb. 27. New York Philharmonic - Symphony, Szell conducting, Yehudi Menuhin, violinist, soloist, CH, A; Kensley Rosen, violinist, CH, E; Tibor Serly concert, TH, E; Dorothy Berliner Commins, pianist, TiH, E.

Feb. 28. George Chavchavadze, pianist, CH, A; New York Philharmonic-Symphony, Szell conducting, Sigi Weissenberg, pianist (Leventritt Award winner), soloist, CH, E; Alton Jones, pianist, TH, A; Edison Harris, tenor, TH, 5:30 p.m.; folk music concert, TH, E; Fred Robbins One-Night Stand, TH, 11:30 p.m.; Israel Weilchansky, character portrayals, TH, E; Vincent Sorey, CRH, E.

Feb. 29. New York Philharmonic - Symphony, Szell conducting, Yehudi Menuhin, violinist, soloist, CH, A; John Feeney, tenor, CH, E; Lotte Lehmann, soprano, TH, A; New Friends of Music (Paganini Quartet, Joseph Schuster, Karl Ulrich Schnabel), TH, 11:30 p.m.; Lucie Bigelow Rosen, thereminist, TH, E; Gracita Fulkner, soprano, TiH, A; compositions by Wallingford Riegger, TiH, E.



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THE CHOIR CORNER

By LEON CARSON

MUSIC AND THE SERVICE

Reports from Seattle, Wash., announce that members of the Washington Chapter, A.G.O., met recently and through the medium of a panel discussion discoursed freely with the clergy on the problem of music in the service of worship, in all its varying aspects. From Portland, Me., too, comes the news that the local chapter of the Guild held a recent "get-together" with the ministers of the city as guests, at which the subject of church music and religious service was discussed. These are hopeful signs, pointing to the much desired unity of effort and thought in the building of the church service.

Unfortunately, there are many instances of lack of complete co-ordination between the ministerial authorities and the musical leaders of churches, far-reaching in effect. Much of this absence of cohesion is unintentional and frequently due to misunderstanding of the proper functions of either branch of the service.

How deeply the ecclesiastical head of any church should become involved in its musical program still remains a subject of much controversy and often very little productiveness. The fact remains, however, that a well planned church service consists not only of an apparently smooth-running program as of a Sunday morning, but also in the spirit and knowledge with which such planning was made possible, as it were, "behind the scenes."

It is an acknowledged fact that the consistent integration of music with the spoken word from the pulpit makes for a strong and heartfelt appeal to the worshipping congregation. While both pastor and the minister of music have separate and distinct courses and responsibilities to pursue in their services to the congregation, there sooner or later comes a time when their viewpoints and general knowledge of each other's problems must become mutual and of a practical order without fear of infringement on the other's field of operation. Many fine churches are productive of a vital musical program the year round because of the foregoing mutually understandable endeavor.

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The organist and choir director should have a thorough grounding in the art of singing and its practical application to voices and sacred music, together with a serious and studied understanding of the ministerial routine and the capability of selecting music to fit the latter need. All this is necessary if he would be totally successful in his work.

Equally so should the minister of a church become versed in the basic principles and inception of ecclesiastical music; acquire an appreciation of its values, and a sensitivity to the importance of such music to the service in which he is the authoritative leader.

Here are dual responsibilities for both spiritual and musical leaders, often talked about but frequently misunderstood. With such a combination of reflective power and understanding, the music of the church will flourish as a living, virile participating factor in a complete and integrated service to mankind. When properly planned and adjusted to the specific practical and inspirational needs of spiritual functioning, both simple and great, the scope of its contribution is unlimited.

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Apollo Boys' Choir Holding Nationwide Auditions

The Apollo Boys' Choir of Dallas, Tex., is holding nationwide membership auditions in 10 key cities between Feb. 14 and 21. The national finals are scheduled for Dallas on Saturday afternoon, Feb. 21. Mr. Cooper is offering $1,500 in scholarships to be divided equally between the three winners of the Dallas finals. Those selected will begin their residence immediately at the school in order that they may be prepared for the choir's spring concert tour which will cover 25 eastern states and extend as far north as Montreal.

Book of Programs Issued by Vassar

Vassar College has recently issued a volume containing various programs of sacred and other contiguous music, which includes, as a reference feature, all such events presented during the year. Listed are nine organ recitals, a number of special services, twenty-six chapel services and three choral concerts. Incidentally, the list for organ embraces the works of over 100 composers. A series of program notes by Professor E. Harold Geer forms an interesting portion of the presentation.

Choir Notes

James Winn played an interesting organ recital, including works by Bach, Marcello, Sowerby and others, on Jan. 26, in the James Memorial Chapel, Union Theological Seminary, New York.

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Luther M. Noss, organist at Yale University, was heard on Jan. 27 in an organ recital at Saint Thomas' Chapel, New York.

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Haydn's The Creation was sung by the choir of the First Presbyterian Church, New York, under the direction of Willard Irving Nevins, on Jan. 25. The soloists were Troxell, Ellerman, Metz and Poranski. Accompanist for the choruses, Everett Tutchings.

A performance of Brahms' Requiem is announced for Feb. 29.

James Philip Johnston, F.A.G.O., until recently organist at the Catholic Church of St. Bernard, Mt. Lebanon, Pittsburgh, has been appointed organist and choirmaster of the Cathedral Chapel, Queen of All Saints, in Brooklyn

•

Dr. William Lester has planned a group of organ recitals to be played on the large 4-manual organ of the First Congregational Church, Chicago, on Feb. 29, April 25, May 23 and June 27. On Feb. 29 Bernice La Rochelle will preside at the organ and on June 27, Lois Phillips.

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Vaughan Williams' All Hail the Powers was featured at the musical service on Jan. 25 at the Grace Church, New York, under the direction of Ernest Mitchell. Lewis Brooks and Alfred Hopkins were the soloists

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Under the direction of the American Guild of Organists Public Meetings Committee, of which Dr. Robert Boher is chairman, an evening of unusual musical interest took place on Jan. 19 at the Community House of St. Bartholomew's Church, New York, when a lecture-recital on Greek and Byzantine music was given by Christos Vrionides and his Byzantine Singers.

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On Feb. 16 an organ recital by Geraint Jones of the British Broadcasting Corporation will be heard at the Brick Church, New York. This is a feature on the schedule of A.G.O. Guild events.

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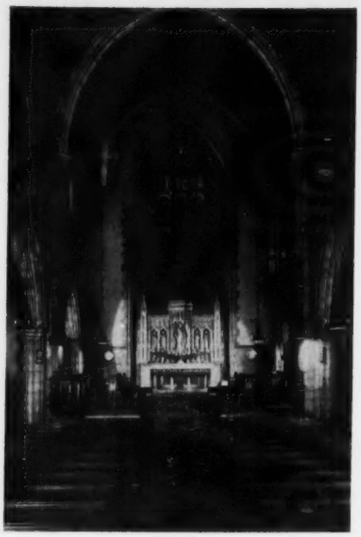
A highly interesting service of music from the Russian Liturgy, consisting of compositions by Rachmaninoff, Tchaikovsky, Bortniansky and Arkhangelsky, was given by the adult and junior choirs at St. George's Church, New York, on Feb. 8 under the direction of George W. Kemmer, organist-choirmaster.

METROPOLITAN CHURCHES—VII



Chapel of the Incarnation New York City

Dr. Tertius Noble said—"This is no chapel, it's a miniature cathedral."

Tucked away in a city block on 31st Street, this beautiful little church is the home of splendid sacred music under the direction of Searle Wright, organist-choirmaster.

Among the unusual works listed on this season's schedule are Benjamin Britten's Rejoice in the Lamb, portions of William Walton's Belshazzar's Feast and Kodaly's Missa Brevis. To quote Mr. Wright: "What I'm trying to prove at the Chapel is that first-rate music and even great masterpieces of music of all periods can be done with a small and, for the greater part non-professional choir. I believe our experiment is going to be successful."

MUSIC FOR THE CHOIR LOFT

Reviewed by LEON CARSON

HALLELUJAH, CHRIST IS RISEN, by J. Thurston Noé. Paragon Music Publishers, N. Y. 20c.

A brilliant and generally fast-moving Easter anthem for 4-part mixed chorus, with divided parts, soprano, tenor and baritone soli. Organ accompaniment. Text from the Scriptures and by the composer. Requires large, well-proportioned chorus. 11 pages.

IMMORTAL LOVE, by Ralph E. Marryott. Oliver Ditson Co. (Theo. Presser, Distr., Philadelphia.) 16c.

Another unusual Lenten anthem for 4-part mixed chorus, to be sung a cappella. Text by J. G. Whittier. Requires a carefully trained choral body for proper execution. Suitable also for general service. 8 pages.

HARK, THE VOICE OF LOVE and MERCY, by Hugh Gordon. Arthur P. Schmidt Co., N. Y.-Boston. 12c.

A tuneful, 2-stanza Easter anthem for 4-part mixed chorus, built along conventional lines on a theme by S. Stanley: organ or piano accompaniment. Suitable for use by average choir; easy vocal tessitura. 4 pages.

O FOR A THOUSAND TONGUES, by Carl F. Mueller. Carl Fischer, Inc., N. Y. 16c.

A rhythmic and brilliant anthem for 4-part (divided) mixed chorus, suitable for Easter or general use. To be sung a cappella. Text by Rev. Charles Wesley (1739). Includes baritone (or contralto) solo. Vocal tessitura easy. 7 pages.

SING O EARTH, by Hermene Warlick Eichhorn. J. Fischer & Bro., N. Y. 16c.

A fast-moving, joyful Easter anthem for women's voices (Sop. I, II, Alto), with text arranged by Rose Myra Phillips based on Psalm XCVI:1 and Corinthians XV:20. Taken from the cantata "Mary Magdalene." Organ or piano accompaniment. 6 pages.

SA

GOD SO LOVED THE WORLD, by Sir John Stainer. Carl Fischer, Inc., N. Y. 15c.

An harmonious and quietly effective arrangement by Carl F. Mueller for 2-part (S.A.) chorus of women's voices, of the well known quartet from Stainer's The Crucifixion. Piano or organ accompaniment. 5 pages. Easy vocal tessitura.

SSAA

SONG OF PALMS, by Mary Howe. Carl Fischer, Inc., N. Y. 75c.

A lengthy, serious Palm Sunday composition for 4-part chorus of women's voices (Sop. I, II, Alto I, II), with piano accompaniment, set to a unique text by A. O'Shaughnessy. Parts well integrated and harmonized. 26 pages.

SAB

CHRIST IS RISEN, by Dorothy Radde Emery. J. Fischer & Bro., N. Y. 16c.

Written in conventional form, this Easter anthem for 3-part chorus (S.A.B.) is singable and especially suitable for the average small church choir. Opens with sopranos and altos singing in unison. Normal vocal tessitura throughout, with strong climactic conclusion. 6 pages.

SATB

HOW UPLIFTED MY HEART (to the Infinite), by Franz Schubert. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London.) 16c.

A musicianly arrangement by Dr. Clarence Dickinson of the Schubert music, with English text by Helen A. Dickinson. Organ accompaniment. Opens with lengthy alto (or bass) solo: ends with splendid full chorus climactic effect. Vocal tessitura acceptable for average choir use. For general or special service use. 8 pages.

For Organ Solo

SCHERZO and FUGUE, by Boland Diggle. M. Witmark & Sons, N. Y. $1.50.

This well known and highly respected composer has added another organ composition of worth to his former contributions. This has audience appeal and embodies an easy flowing and delightful first part followed by a fine fugue on the main theme of the scherzo movement. The climactic conclusion is impressive. 14 pages.

TRANSCRIPTIONS for the ORGAN from the WORKS of EDWARD MacDOWELL (3rd Series). Arr. by R. S. Stoughton. The Arthur P. Schmidt Co., N. Y. and Boston.

This collection of transcribed music is a valuable addition to the library of any progressive organist. Carefully and faithfully arranged for organ, the original sensitivity, beauty and expressiveness of these compositions have been preserved. They are In the Woods, Lento (Siesta), Indian Idyl, Cantilena (Beauty in the Rose Garden), Aubade (Sung outside the Prince's door) and Flute Idyl.

CHAPEL VOLUNTARIES (Book 2), compiled and edited by Gerard Alphenaar. Edward B. Marks Music Corp., N. Y. 75c.

This volume fills a need in the organ field, because the material is so edited that it can be played successfully on organ, harmonium, piano and particularly any small key instrument. Registration is also given for Hammond organ. Among others, the collection includes Bach's Menuet in A minor, Schubert's Theme from String Quartet in D minor, Schumann's Träumerei, Op. 15, No. 7, and Purcell's Overture to King Arthur. The explanatory and historical notes to all selections are extremely interesting.

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Paul Hume, Washington Post, July 30, 1947

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Glenn Dillard Gunn, Washington Times-Herald, July 30, 1947

. . . a record crowd . . . again and again the star was recalled by waves of applause.
Mary Nash, Buffalo News, Aug. 9, 1947

. . . a wonderful night for a concert and a wonderful singer who gave it . . . the glory of Gladys Swarthout's voice was never more emphasized.
A. M. McI., Buffalo Courier Express, Aug. 9, 1947

. . . proved her superior ability as an interpreter and as an unusual musician. I was transported by Swarthout's singing.
Howard Hess, Cincinnati Times-Star, Oct. 20, 1947

An evening of top-drawer music sung in top-drawer style . . . a truly fine singer.
Edgar De Lesseps, Shreveport, La., Journal, Nov. 20, 1947

Her rich exciting voice filled with rare shadings and timbre. . . .
N. J. B., El Paso, Texas, Times, Nov. 25, 1947

. . . the voice retains the same persuasive sensuous warmth and provocative impact . . . a triumph.
E. Clyde Whitlock, Fort Worth, Texas, Star-Telegram, Nov. 29, 1947

. . . a uniquely fresh and unhackneyed program . . . audience captivated by her mature, unmatchable mezzo-soprano voice.
Betty Kelly, Dallas Daily Times-Herald, Dec. 2, 1947

. . . personal triumph . . . as she sang to an enchanted audience . . . a program in the best concert tradition.
Renwicke Cary, San Antonio Light, Dec. 9, 1947

. . . the evening was full of rich and wonderful music such as only a great artist can lavish.
Merita Mills, Beaumont, Texas, Enterprise, Dec. 13, 1947

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—*Alfred Frankenstein, SAN FRANCISCO CHRONICLE, Oct. 2, 1947*

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New York Times, March 16, 1946

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"Always one feels that he plays with his head without ever neglecting to speak from the heart. The result is an equation which is musically perfect." *Los Angeles Times, April 26, 1947*

"Mr. Kaufman plays with an elegance of tone that only the elect achieve. Moreover he achieves the well-nigh impossible in the way of technical virtuosity with unusual nonchalance."
Terre Haute Star, December 16, 1947

"Louis Kaufman in his first recital here displayed the rare wares of a master violinist." *Knoxville News-Sentinel, March 27, 1947*

"Certainly he demonstrated a rich sonority, a fine conception of structure and an ability to endow a phrase with a most gratifying contour."
Chicago Tribune, December 19, 1947

"Kaufman can well claim a place among the top-flight virtuosos of the modern music world." *Niagara Falls Gazette, March 6, 1947*

"His programs are sprightly and adventurous not only for the performer, but also for the listeners." *New York Times, March 15, 1947*

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PM, New York, December 18, 1947

"Mr. Kaufman plays it superbly from start to finish."
Claudia Cassidy, Chicago Tribune, December 5, 1947

"A solid seductive tone, prodigious technique and remarkable grasp of architectonic features—an exciting performance."
John Rosenfield, Dallas Morning News, November 23, 1947

"A veritable virtuoso's holiday and Mr. Kaufman takes full advantage of it." *Howard Taubman, New York Times, November 23, 1947*

"The performance by Louis Kaufman is a fine one."
Jerome Bohm, N. Y. Herald-Tribune, December 7, 1947

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"His playing of Chopin was reminiscent of the golden tones of Vladimir de Pachmann and his Rachmaninoff, Liszt and De Falla called to mind the glittering diamond showers of the great Rachmaninoff himself."
The Knoxville Journal, Nov. 4, 1947

". . . Russia . . . has given us most of our great contemporary pianists. Artur Rubinstein, Vladimir Horowitz, Rudolf Serkin, the late Sergei Rachmaninoff—to mention a few—and Anatole Kitain who enthralled a capacity audience at the opening concert of the Civic Music Association last night."
The Knoxville News-Sentinel, Nov. 4, 1947

"Mr. Kitain reached heights as technician and interpreter."
The New York Times, Oct. 25, 1947

". . . He revealed the tactile sensibility and poetic insight which have characterized his finest efforts in other years."
New York Herald Tribune, Oct. 25, 1947

"Kitain Thrills His Audience With Dazzling Performance" (headline).
Youngstown Vindicator, Oct. 10, 1947

"Mr. Kitain is an accomplished virtuoso from whom no secrets of contemporary piano playing seem to be hidden."
The Gazette, Montreal, Canada, Nov. 10, 1947

"Lansing Symphony Orchestra in its best concert in a number of years opened the current series Tuesday night in the Auditorium under the direction of Romeo Tata with Anatole Kitain, leading among the younger pianists of the day, as the soloist. He was given an ovation following his performance of the Rachmaninoff Second Concerto which brought him back for several encores.
Lansing State Journal, Oct. 22, 1947

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SILHOUETTES

By MARY CRAIG

CENTENARY OF MANCINELLI RECALLS "GOLDEN AGE"

During the coming spring months opera houses in Italy have scheduled special performances in celebration of the centenary of Luigi Mancinelli, conductor-composer, born Feb. 5, 1848, in Orvieto, Italy.

In the files of Musical Courier for the year 1900 is a long, detailed account of the career of the eminent musician, who was at that time (1893-1903) a leading conductor of the Metropolitan Opera.

The Mancinelli story is an interesting one. Briefly recounted, he came from a family of music lovers and non-professional musical adepts. Though he was not hindered in indulging musicianly tendencies (teaching himself to play the piano and so on), a family council predestined him to a business life. His father liked music but possessed a virile sense of economics and a complete lack of faith as to the financial security enjoyed by musicians.

One fine day young Luigi, reading the portents, packed his belongings and fled from his home. The family pursued hotly and overtook him on the road. Tears and entreaties failed; deaf to every voice save that of illusive, alluring Euterpe, Mancinelli stolidly made his way to Florence, city of the Muses, and somehow managed to subsist while learning his art. He did some study with a master of violoncello. Largely self-taught, however, he soon had a post in the orchestra at the Pergola and began composition—at first small, charming "pot-boilers," which he called Romances. In his own way he must have acquired the fundamentals which he rapidly developed into the exceptional musicianship of his later years. For when, at the age of 33, he became Director of the Bologna Conservatory (which since the fabled days of Rossini had gradually "slipped" in academic standing) Mancinelli performed a revolutionary work of revivifying the scholastic and artistic standards of the school. He also established the Quartet Society, which achieved much fame in musical circles.

•

During this period in Italy he also composed several operas—Isora di Provenza; Cleopatra, which he directed at the Theatre Royal in Madrid; and Ero e Leandro, which in 1898 received a gala

LUIGI MANCINELLI

presentation at Covent Garden, with a stellar cast, Emma Eames, Schumann-Heink, Saléza, Plançon. Mancinelli was himself concerned with many centenary commemorations; he conducted Spontini's La Vestale on the hundredth anniversary of its composer's birth in the latter's native town, Jesi. Among the numerous fine Masses, Cantatas and other liturgical settings for the service of the Church, he wrote a festival Hymn for the quadricentennial of Guido d'Arezzo.

•

Orchestral and symphonic works round out the list of Mancinelli's compositions. Though austere of mien, he appears to have been incurably romantic in his choice of subjects; three albums of songs for voice and piano (Romances); an oratorio, Isaiah, based on the most poetic of the Hebraic prophets; and his best-known opera, Paola e Francesca, which has been chosen for performance this season in Orvieto, Rome and Milan as part of the centennial observance.

At the time of their first hearing, critics detected a Wagnerian flavor in the composer's major works. This Mancinelli firmly controverted. He stated that he venerated but did not imitate the rules of the Verdi tradition as shown in that master's Otello and Falstaff. His preference was for the great dramatic Italian line.

He conducted in many of the opera houses of Continental Europe and was twice engaged for lengthy sojourns at the Rome Opera. In his youth, while assistant conductor there, he encountered some difficulties with the cohorts of an elder director. When, after a lapse of years and much artistic achievement, he became *chef d'orchestre* in Rome, he was threatened by various cabals. However, on yielding to the pleas of the family and friends of the aging former chief (and, according to one story, dividing the duties and honorarium with him) peace came to the banks of the Tiber!

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In 1893 Luigi Mancinelli was called to the Metropolitan Opera. He opened the season with Faust (Eames and the de Reszkes), an occasion of star singers and legendary performance. Here he remained until after the turn of the century, presiding over casts that included Lehmann, Maurel, the de Reszkes, Plançon, Nordica, Sembrich, Gadski, Homer, Scotti and other stars.

That he was not a prophet without honor in his adopted country is shown by the fact that the "Met" produced his Ero e Leandro in two seasons—1898-9, when Eames was Ero, Saléza the Leandro, Plançon the Ariofarne, and 1902-3, when Schumann-Heink sang the Prologue, the lovers were Gadski and de Marchi, and Edouard de Reszke provided the "heavy. . . ." Truly, those were halcyon times!

ROSE LANDVER
Stage Director, American Opera Company. (Photo by J. Abresch.)

American Opera Company Scores in Double Bill

The American Opera Company of Philadelphia scored another success with an admirable performance of a double bill at the Academy of Music on Jan. 26. The operas were Puccini's The Cloak (Il Tabarro) and Gian-Carlo Menotti's The Old Maid and the Thief. The performances were in English, and were artistic. The staging, with sets designed by Heinz Condell, proved effective. As conductor, Vernon Hammond presided with skill and keen sense of values. The stage direction was in charge of Mme. Rose Landver.

The cast for the Puccini piece was headed by Brenda Lewis, Giorgetta; Robert Bernauer, Luigi, and Robert Gay, Michele. Other parts were taken by Milton Sandler, Lois Toman, Ettore Manieri, Frederick Robinson, June Goodman and Frances Stewart. The roster for the Menotti comedy included Andrew Gainey, Bob; Adelaide Bishop, Letitia; Edith Evans, Miss Todd, and Beverly Bowser, Miss Pinkerton. For the final production of the season (the company's second) Smetana's The Bartered Bride is announced. In accordance with the company's policies, the performance will be in English.

Young Artists Given Chance On NCAC's Novel Series

The National Concerts and Artists Corporation has added a new feature to their sales list, a series of concerts throughout their tour districts which will exclusively present gifted young artists of today "who are the star material of tomorrow." These have the ability to turn out a splendid recital performance but have not yet gained the nation-wide publicity that spells "SRO audiences" and fees in the four-figure brackets. This series has been added to the all-star list which is booked seasonally from Texas to North Dakota and points east and west.

The idea was inaugurated by Joseph Lippman, Sales Representative for NCAC, who after talking about the project vainly to talent buyers up and down his territory, at last evoked a response from a fellow idealist—Irwin Poche, New Orleans concert manager and director of the Poche Theatre. The latter, in collaboration with the NCAC management, launched a group of four concerts, with an extra appearance offered to a local award winner. Poche presented the selected young artists with the same fanfare which announced and displayed the internationally famous virtuosos and prima donnas on the costly roster. The project was immediately

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successful and won the support of the Women's Club, the Kiwanis and American Legion groups and various civic organizations not only in the Louisiana city but in many centers of the country.

The four artists chosen for the 1947-48 Stars of Tomorrow series in New Orleans were Devy Erlih, 17-year-old French violinist, who recently made his New York debut at Town Hall; the young American mezzo-soprano Rosalind Nadell, a member of the New York City Center Opera Company; the 18-year-old pianist Gary Graffman, recent winner of the coveted Rachmaninoff Prize; and Richard Dyer-Bennet, young "20th century minstrel," who sings folksongs to his own guitar accompaniment.

ELEAZAR DE CARVALHO
(Photo by Heinz.)

De Carvalho Conducts Novelties With Chicago Symphony

Eleazar de Carvalho, Brazilian conductor, who led the Boston Symphony Orchestra as guest last month, also directed the Chicago Symphony Orchestra Feb. 10, 12 and 13. Mr. de Carvalho, as music ambassador from Brazil, arranged interesting programs. Works of three contemporary composers from that country were scheduled for performance—Camargo Guarnieri's Abertura Concertante; José Siquiera's Congo, Toada and Côco (part of his Nordestina Suite); and Villa-Lobos' Madonna; and among older Brazilian compositions, Carlo Gomes' Alvorada and Francisco Braga's Variations.

Rounding out his program on a classical theme, Mr. de Carvalho led the orchestra in Tchaikovsky's Sixth Symphony and Dvorak's Fifth Symphony. In a special broadcast performance on Feb. 11 he conducted Prokofieff's Third Concerto.

Mr. de Carvalho will end his Chicago Symphony engagement with a concert in Milwaukee on Feb. 16, when he will have as guest artist Gregor Piatigorsky, who will perform the Schumann Cello Concerto.

Mary Bothwell to Sing With Harold Henry

Mary Bothwell, Canadian soprano, will be heard Feb. 23 as soloist with the Harold Henry Chamber Concert group in a benefit recital for the Berry Schools of Rome, Ga. The program will be given in the New York studios of Mr. Henry and will include songs by this composer, excerpts from the Sheherazade of Ravel, and the Liebestod, from Tristan and Isodle with the Franz Liszt piano arrangement used for the soprano at her solo appearance with the B.B.C. Symphony Orchestra in Albert Hall, London, last summer. Harold Henry and Paul Meyer will accompany Miss Bothwell's numbers.

HERBERT JANSSEN,
Wagnerian baritone of the Metropolitan Opera, building a recital program with Sally Leff, coach-accompanist and assistant-teacher in the Janssen Studios.

New York City Opera to Stage Pelléas with Teyte

Laszlo Halasz, artistic and music director of the New York City Opera Company, has announced the initial plans of the company's spring season. It opens on March 19, at New York City Center, and will extend through April 25, including thirty performances.

The opening night will present last season's production of Mozart's Don Giovanni, with virtually the same cast. The first new production of the season will be Debussy's Pelléas and Mélisande, with Maggie Teyte singing Mélisande for the first time on any American operatic stage. Jean Morel will conduct. Another novelty will be the first professional performance on a New York stage of Gian-Carlo Menotti's The Old Maid and the Thief, in conjunction with a revised production of his Amelia Goes to the Ball, the composer staging both works. Mr. Halasz will conduct Amelia, and Thomas P. Martin the other score. There will also be a revival of Puccini's Tosca, the title role to be sung alternately by Suzy Morris and Wilma Spence, and conducted by Mr. Halasz and staged by Leopold Sachse.

In addition, Salome, La Boheme, Madama Butterfly, La Traviata, Rigoletto, Pagliacci, Cavalleria Rusticana and Carmen will again be part of the repertoire.

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N. Y. Concerts

(Continued from page 26)

standing. A Bach French Suite and Prokofieff's Sonata No. 3 were distinguished for clarity in detail. Mr. Raieff gave his audience a matinee list packed with gratifying music-making. L. J. G.

Collegiate Chorale Gives New Friends Fare

Robert Shaw and his Collegiate Chorale, presented by the New Friends of Music on Jan. 25, grow from season to season in artistic worth. The almost uncanny perfection with which this group interprets works of the most divergent styles is as enjoyable as it is rare. Two motets by Bach, rounds and canons by Beethoven and a group of choruses by Hindemith made up a program which was received with an ovation. H. W. L.

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Martha Briney Introduces Poulenc Opera Excerpt

Not long ago Paris was rocked by the witty and controversial Les Mamelles De Tirésias, Poulenc's most recent opera. A section of this—the Prologue and Air of Thérèse—was introduced to New York audiences by the soprano Martha Briney on Jan. 25. If the rest of the opera matches its sparkling wit and sharpness, one must say that Poulenc has written a piece in his best tradition.

Miss Briney, not content with this premiere, had assembled a most unusual program, with Schumann's seldom-heard Elisabeth Kulmann cycle, op. 104, lesser-known arias from Mozart operas, Ravel's Tripatos and an American group. It was unfortunate that Miss Briney's vocal equipment was not always able to do complete justice to the music. The modern songs showed her lyric voice to better advantage, and the Poulenc demonstrated that Miss Briney's **metier** is probably the stage. Gibner King was the accompanist, and Floyd Worthington the baritone partner in the Poulenc. R. K.

Roth Quartet in Memorable Program

The renowned Roth Quartet (Feri Roth and Jozsef Smilovitz, violins; Sandor Salgo, viola; Janos Scholz, cello) on Jan. 26 gave superb readings of three fine works: the Haydn Quartet in D major, op. 76, No. 5; the Ravel Quartet; and the Brahms in A minor, op. 51, No. 2. Their admirable balance and unity of purpose are too well known to need comment, but seldom have these qualities been so well exemplified in such contrasting offerings, from the classical purity of line of Haydn to the original facture of Ravel, or the mellow appeal and charming sentiment of Brahms. T. P.

Rey de la Torre's Second

Rey de la Torre, gifted guitarist, for the second time this season earned the warm plaudits of a large audience on Jan. 28. Among the many works presented, perhaps the one of widest appeal was the Grande Sonate by Fernando Sor, which seemed somewhat like an early classical sonata. The recitalist's varied sympathies were admirably projected throughout, although an occasional missed note slightly disturbed his rhythm. Despite the smallness of his tone, it remained always most melodious. T. P.

Donald Dickson Sings

Donald Dickson, baritone, heard on Jan. 29, was assisted at the piano by William Hughes. He is the possessor of an exceptional voice, in range and tone color; in these endowments nature has been very kind to this artist. If in certain ways his latest recital left something to be desired, it may have been due to the fact that Mr. Dickson was under the severe handicap of having just got over a cold, which once necessitated his leaving the stage during the concert to clear his throat. With arias by Handel, songs by Erich Wolff and operatic excerpts from Hamlet by Thomas and Andrea Chenier by Giordano, however, he captivated his audience, which called for an encore even before intermission. After the recess a group of Songs by Dvorak and one of English composers were heard. Many extras followed. H. W. L.

Leonard Eisner Heard Again

In his second Town Hall recital on Jan. 30, Leonard Eisner, pianist, ventured a difficult and ambitious program. His Bach Toccata in E minor and Debussy's Les collines d'Anacapri were the best performed. Mr. Eisner has a fine talent, accurate fingers, but is as yet immature, for example in his conception of Beethoven.

Stuart Canin, Violinist, Appears

It was a pleasure to realize that 21-year-old Stuart Canin, in his Jan. 31 recital, fully justified the laudatory reports concerning his ability and talent while he was playing as an overseas GI (he appeared at the Big Three conference). The violinist is gifted with imagination and musical taste; he plays expressively, with sure technical control and with smooth, colorful tone. With Eugene Helmer giving commendable cooperation at the piano, the interest and enthusiasm of the audience was held in a program listing Beethoven's G major Sonata, the Adagio and Fuga from the unaccompanied G major Sonata of Bach, the D minor Wieniawski Concerto, Hindemith's Sonata in E and several smaller pieces. M. C.

Piano Debut by Thomas Ryan

A serious and energetic young pianist, Thomas Ryan, gave his first recital at Town Hall on Jan. 31 (afternoon). His playing was sane, direct and clear. His musical intentions were effected with a minimum of ostentation, although one felt a lack of penetration for such works as Bach's Toccata in D or Beethoven's Sonata in E, op. 109. Schumann's Kreisleriana and Bartok's Sonata fared better, and an appreciative audience gave Mr. Ryan sincere applause. L. J. G.

Carmen Torres in Manhattan Recital Bow

Carmen Torres, Spanish soprano, in her New York recital debut, Feb. 1, disclosed a voice of admirable quality, particularly full and rich in songs lying in the medium of her long-ranged voice. She appaered poised and at ease on stage but on this occasion not in complete control of her technical resources. With George Schick playing excellent accompaniments, Miss Torres presented a warmly applauded program consisting of small arias by Secchi, Cavalli and Mozart; De Falla's Siete Canciones Populares Espanolas; a group of familiar French; and a concluding song in Spanish by Granados, Nin and Obradors. M. C.

Guilet Quartet and Graudans at New Friends

The Guilet Quartet was the guest of the New Friends of Music on Feb. 1, as were Joanna and Nicolai Graudan, who played Beethoven's Sonata in A major for piano and cello, Op. 69. The quartet (Messrs. Guilet, Gorodetzky, Brieff, Laporte) played Mendelssohn's Quartet in E minor, Op. 44, No. 2, and Beethoven's Op. 18, No. 1. They compose an ensemble which cultivates detail. Perhaps for this reason their Mendelssohn seemed to this reporter to lack sweep and fire and sounded too pretty, though all the details were lovingly attended to. The Graudans are a unique team and in their tours of the country have carried the message of great music to many places which never before had the privilege of enjoying it. As an ensemble they are a class in themselves, and again enchanted their audience with their complete devotion to their task, their fine musicianship and technical mastery. H. W. L.

Ericourt Performs Ravel and Debussy

On the afternoon of Feb. 1, the distinguished French pianist, Daniel Ericourt, played a program of works by his compatriots, Ravel and Debussy. He was on the whole more successful with the Debussy selections, revealing his adaptability to all their moods and his sensitiveness to the master's subtle nuances. His Ravel nevertheless was superb, particularly in Le Tombeau de Couperin. Skill in execution he has abundantly, as well as poetic insight, hence the extremely fine interpreter that he is in these fields that depend so much on such qualities. T. P.

Little Orchestra in Haydn and Tscherepnin Novelties

The Little Orchestra, Inc., Thomas K. Scherman conductor, closed this year's series on Feb. 2 with a program which listed only two works—Alexander Tscherepnin's Chamber Concerto for flute, violin and orchestra, with Fredell Lack and Paul Siebeneichen as the excellent soloists, and Haydn's Seven Last Words of Christ, for chorus and orchestra, with the Westminster Choir assisting. Music of today and of yesteryear were again coupled with great effectiveness, carrying on and symbolizing the general idea of the orchestra's program policy. The chorus was devoted in their cooperation and the excellent orchestra followed wholeheartedly Mr. Scherman's faithful direction.

Thus the first season of this meritorious organization came to a significant and happy ending. The plans for next winter are already known, and it is to be hoped that the Little Orchestra will enjoy the same public acclaim and artistic success it did this season. D. B.

Times Hall

Krolls in Fine Guild Concert

Another top concert, the second in the superlative Musicians' Guild series, was given by the Kroll Quartet on Jan. 19. The most interesting of the works done was the Hindemith song cycle Die Junge Magd, given with Nell Tangeman, mezzo-soprano, Carleton Sprague Smith, flutist, and Attilio Poto, clarinetist. Hindemith's music is the perfect complement to Georg Trakl's chilling poems and, whether one likes it or not, it has a fascination which rivets attention. Miss Tangeman fully realized the intentions

(Continued on page 49)

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N. Y. Concerts

(*Continued from page 44*)

of the composer and it would be hard to conceive of a better interpretation.

In the lovely César Franck Piano Quintet, Leo Smit joined the Krolls to produce a memorable performance in which piano and strings were perfectly blended without undue preponderance of either. The two classical compositions played were the Mozart Adagio and Fugue (K. 546) and Haydn's Quartet in C, Op. 54, No. 2, which proved again that the Kroll Quartet is a superb ensemble. A. L.

Gertrude Nobis in First Recital

Gertrude Nobis, soprano, made her debut on Jan. 22 in a program of Haydn, Handel, Mozart, Catalani, Schumann, Schubert and Weber. The singer displayed a voice of considerable promise, her middle tones secure and warm. She sang usually with style and understanding, and won her audience with her intelligence, personal charm and poise as well as her vocal efforts. Her able accompanist was Anthony Paganucci. L. T.

Creighton Allen Interprets Own Works

Creighton Allen, pianist and composer, on Jan. 23 was heard in a program of works which included several of his own: Noxubee Ode, an admirable introduction; Four American Dances (first performance), marked by local color; and Fantasy, a "quasi-sonata," of interesting sort. Works of Beethoven, MacDowell (Keltic Sonata, executed with impressive sincerity), Chopin, Dohnanyi and Liszt included many pages which demonstrated the brilliance of which he is capable, as well as deep earnestness and sincerity. The response was warm. T. P.

Gloria Greene Plays Schumann

Gloria Greene, young pianist, on Jan. 24 gave an all-Schumann piano recital with an unexpected lack of monotony of effect, owing to her careful program-building as well as to the freshness of mood which she brought to each work. The G minor Sonata, op. 22, was her most impressive offering, though she d'd slow a little the more reflective passages. She aimed in turn at the brilliant, the commanding, the appealing, throughout the many other numbers, which on the whole she played excellently. T. P.

Matusewitches in Concertina-Accordion Program

Boris Matusewitch and Sergei Matusewitch gave a concertina and accordion recital, Jan. 24. A good-sized audience enjoyed the recital, which was unique in presentation and gave a new field for expression on these instruments. The concertina was mainly used as the melodic instrument, while the accordion supplied the accompaniment. The Matusewitches should be congratulated upon their success in their new venture. L. J. G.

William Leach, Baritone, Bows

It was with real pleasure that one listened to William Leach's debut recital on Jan. 25. Assisted by Stevenson Barrett at the piano, he showed possession of a well-trained, fine baritone voice, which he uses with musicality and very convincingly. Starting with Giordano's aria, Nemico della patria from Andrea Chenier, he revealed dramatic power. In songs by Durante, Beethoven, Donaudy, Brahms and Strauss he upheld a high level of interpretation, which might nevertheless gain by more subtlety. This will probably be achieved easily with more concert-experience. Wagner's O Du mein holder Abendstern from Tannhäuser was followed by a group of French songs, which gave evidence, as did German Lieder, of Mr. Leach's excellent diction. The rest of the bill consisted of Massenet's aria, Promesse de mon avenir and English songs. H. W. L.

Bazinet and Viens Heard

Jacqueline Bazinet, soprano, and Edgar Viens, baritone, gave a recital in Times Hall, on Jan. 26, with an audience of good size attending. The program, wisely chosen, included music by Mozart, Purcell, Handel and Massenet. The duets sung by these charming singers were pleasantly balanced. In the solo parts Mr. Viens displayed a voice of clarity and interpretative finesse. Miss Bazinet excelled in high notes and agility. Though her volume was not large, her best efforts were revealed in songs by Fauré, de Falla and others. A. G. Riore accompanied with sympathetic grace. L. J. G.

(*Continued on page 67*)

FRANZ ALLERS,
who will lead concert novelties.

Allers to Give Novelties with Greenwich Sinfonietta

Franz Allers, conductor of the Greenwich Sinfonietta, has planned several "firsts" for the three spring concerts, one of which is designed for children. He will present the first American performance of Evocation, by Walter Kaufmann, a symphonic piece in one movement, based on the Hindu tonal scale, Susan Reed will make her first appearance with orchestra singing Seven Ballads of the Hebrides. Other soloists to appear are Juliette Shaw, who will play a work for theremin and orchestra composed by Gisella Selden-Goth; harpist Virginia Morgan playing Creston's Poem for harp and orchestra and pianist Jean Therrien will be heard in Beethoven's Concerto in G.

During the first week in February Mr. Allers took a leave of absence from his conducting post for the show Brigadoon and flew out to California to conduct the San Francisco Symphony for the Ballet performances there.

Swarthout Coaching Charlotte Role

Gladys Swarthout is coaching the role of Charlotte in Werther, which she will sing for the first time at the Opera Comique in Paris this spring.

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METROPOLITAN OPERA: Ring Cycle Is Concluded

Siegfried in New Habilaments

There was considerable spirit and superiority in many details about the Siegfried performance (third in the matinee Ring cycle) on Jan. 21. Set Svanholm contributed an unusually youthful and ebullient hero. His singing invariably was clear and strong, if not marked by all the subtlety of expression heard from some other exponents, and his acting was throughout well timed with the music. John Garris was a superb Mime, his final scene in Act II being a masterpiece of action and vocal inflection. Joel Berglund again proved a most dignified and substantial-toned Wanderer, impressive throughout. Gerhard Pechner's Alberich was properly craven, malignant and menacing. The Erda scene was done with great majesty, if not in the best voice, by Kerstin Thorborg.

Helen Traubel's awakening scene of Brünnhilde was richly sung and powerfully evocative. Deszo Ernster endowed the voice of Fafner with depth and dignity, though he was not placed close enough to the "dragon" in the forest scene. Nadine Conner coped with eloquence, if not invariable accuracy, with the Voice of the Forest Bird.

Fritz Stiedry's conducting was powerful and in lighter moments of lyrical charm. The direction of Herbert Graf had some excellent effects, the lowest point being scored by the slaying of the monster in Act II, a creature which was revealed in full glare of lights as a jejune modernistic dinosaur head with scaly paws, helpless to emerge from a sort of well. The former fearsome encounter in the darkness of the woody depths was greatly superior. The best achievement of the new Simonson settings—though Act I was an effective one—was the transition between the first and second scenes of Act III, when the transparent drop portraying a rocky cave revealed soaring flames behind it (via projection devices) and the hero was seen climbing the mountain. The rocky height, however, was a very dull and unimaginative view, and the costumes throughout were rather undistinguished. R. M. K.

Fine Götterdämmerung Closes Ring Cycle

Wagner's Götterdämmerung was given on Jan. 29 as the fourth of the new productions of the Ring, and proved to be the crowning achievement of the series. The overwhelming power of the work cast its spell upon a fascinated audience which followed the inspired and inspiring performance with greatest interest.

Musically, there was much to be admired. Among the highlights were the great intensity and faithful, but always imaginative, interpretation of the gigantic score by Fritz Stiedry and his devoted orchestra; Helen Traubel's Brünnhilde (with her moving rendition of the Immolation Scene); the excellent Siegfried of Lauritz Melchior; Polyna Stoska's telling Gutrune, making this otherwise quite unimpressive part an effort not to be forgotten; and Herbert Janssen's Gunther, which held so much human appeal.

Kerstin Thorborg was heard as Waltraute and her vocal and histrionic achievements were such that her scene moved into the center of interest of the whole performance. Then there was Deszo Ernster's Hagen, a figure of majestic sombreness, of tragic evil and great suggestive power. Rarely have we heard such consistently beautiful singing in this part. Praiseworthy also was his diction, which distinguished his song of hatred. His night watch at the end of the first act and his scene at the opening of the second with Alberich (impressively sung by Gerhard Pechner) were among the memorable moments of the performance. Adding to the evening's glory were the ensembles of the three Norns, sung by Margaret Harshaw, Lucielle Browning and Jeanne Palmer, and the Rhine maidens of Inge Manski, Maxine Stellman and Hertha Glaz. Effective also was the chorus (trained by Kurt Adler), especially in the rousing choruses of the second act.

There were interesting and happy innovations in the staging of Herbert Graf, who understood in his groupings how to stress the dramatic impact of the stage events. Lee Simonson designed and lighted the production.

Especially his open-air scenes had atmospheric values. His Rhine Valley near the Gibichung Hall (supposed to be near Worms, where the river in fact is narrow) had authenticity. We also liked the forest set, whereas the interior of the palace lacked space and looked a bit like a hotel lobby. The costumes by Mary Percy Schenk, though quite effective in color, were not always in the right style. Besides, the sudden appearance of Brünnhilde with a black wrap in the last scene raised the question where all of a sudden she had acquired this mourning dress. But all these are negligible details compared with the great merit of having restored one of the greatest operatic masterworks to the repertoire. H. W. L.

Carmen Gracia Sings Rosina in Debut

The Barber of Seville performance on Jan. 29 introduced Carmen Gracia, Spanish soprano, to the Metropolitan audience. Young, pretty and graceful on stage, the debutante showed excellent schooling and secure musicianship in the role. The quality of the voice, on this occasion, lacked color—a fact which may have been due to the inclement weather or to the tension of a first appearance. Miss Gracia has the necessary range and adequate vocal body for assignments in the light soprano section.

Melchiorre Luise, singing his first Don Bartolo here, was in good voice and gave a pleasantly humorous characterization. The cast also included Felix Knight, as Count Almaviva; Clifford Harvuot, in his first Fiorello; Vaghi, Altman, Marlowe and Burstaller. Substituting for indisposed Giuseppe Valdengo, Robert Merrill offered a gay, vocally resplendent Figaro, a little thick on the higher notes but effective. Cimara conducted. M. C.

Steber and Melton in Manon

Eleanor Steber as Manon and James Melton as Des Grieux made their first appearances in these roles on Jan. 31. The photogenic soprano, an incomparable musician, handled the difficult music subtly and with assurance; there were moments of lovely singing, particularly in the moving Adieu, notre petit table and in the soft passages of the St. Sulpice scene. The Gavotte in the Cours La Reine portion brought an ovation for the soprano. Notable among the new costumes were the exquisite amber and white dress of Act II and the gorgeous cape in the Seminary.

Melton was also at his best in the third act, his voice taking on a more brilliant, resonant quality and his acting becoming more pliant and flexible. The tenor's work in the finale was admirable.

Others previously heard in their respective roles were Inge Manski, Maxine Stellman, Claramae Turner, Martial Singher, Jerome Hines; with De Paolis, Cehanovsky, Luise, Marlowe, Baker, Savage. Wilfred Pelletier, welcomed with some of the warmest applause of the evening to the conductor's rostrum, offered a vivid reading of the score that

(*Continued on page* 56)

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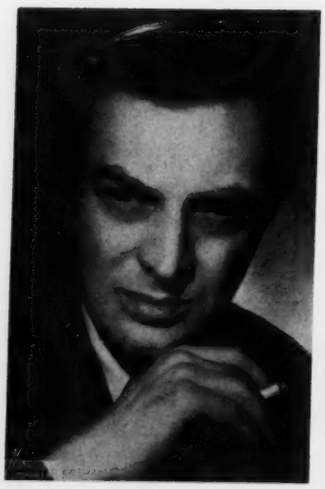

ALEXANDRE TCHEREPNIN
Composer-Pianist

BOSTON Two Native Scores Bow

By JULES WOLFFERS

BOSTON. — The long mid-season guest conducting assignment with the Boston Symphony fell this year to Leonard Bernstein—incidentally a Boston Latin and Harvard product whose career has been largely guided by Serge Koussevitzky. On his home grounds, so to speak, before large and receptive audiences, and with a well disposed orchestra, an effective frame is at hand to display the young leader's talents to best advantage.

For the 13th pair of the Friday-Saturday series the program included the Beethoven Second, the first performance of David Diamond's Symphony No. 4, and Stravinsky's Petrouchka. The conductor showed himself much more at ease with the classic master than on previous occasions. His 1948 Beethoven is enough product of the times to be a little nervous, somewhat hurried and not always stable, but there is enough direct descent from tradition discernible for the reading to have interest and validity.

Diamond's Fourth Symphony

Mr. Diamond's new work is glib, clever and flashy, with effective treatment covering a multitude of musical platitudes. Its three movements add up to about 18 minutes' playing time, but it seemed longer to the not overly impressed audience. Mr. Diamond's own program notes may have helped to add to the general confusion. After stating that "program-making in music is not my forte," and "listeners are free to interpret . . . any way they wish," and further, leaving everything to the "listener's imagination to conjure up," the writer continues, after several lines of elucidation, as follows: "I will acknowledge, though, that the entire symphony was created with the idea of life and death—Fechner's theories of life and death, as I—a continual sleep, II—the alternation between sleeping and waking, and III—the eternal waking, birth being the passing from I to II and Death (sic) the transition from II to III. More than this I cannot interpret for the listener. The rest he must ask of himself." I, for one, refuse to ask of myself.

Shapero Score Played

The following week saw another new work played. The first performance of Harold Shapero's Symphony, "for classical orchestra" disclosed a generally well-made work. The thematic material was skillfully woven into a polyphonic texture which resulted in pleasantly acid harmonic progressions. Movements one and three (the latter a scherzo) were especially well-constructed, both from measure to measure and as formal wholes. The slow second and fast concluding movements are much too long, with an excellent and logical stopping place in the finale passed over in favor of an extended coda.

Throughout the program the orchestra under Bernstein played admirably. If Weber's Freischütz Overture fell below the general level, Schumann's Symphony No. 1 more than balanced the score, with the conductor giving a fine exposition of his ability to use basic conducting techniques when he so wishes.

Other Bernstein appearances have included concerts in Providence and Cambridge and for the Tuesday and Sunday series.

Minneapolis Orchestra in Visit

It is pleasant to report that the Hub's proverbial indifference to visiting orchestras was belied by a capacity Symphony Hall throng when the Minneapolis Symphony Orchestra played here for the benefit of Anatolia College, Massachusetts-chartered Greek institution. Conductor Dimitri Mitropoulos is well and favorably remembered here for his brilliant American debut in 1936 with the Boston orchestra. His list comprised the Mozart Jupiter Symphony; Bloch's Schelomo, with Yves Chardon the solo cellist; and the Rachmaninoff Second Symphony.

Performances in the opening and closing works were good, clear, and well-controlled. The Bloch, however, was high point of the afternoon. With a French soloist and a Greek conductor, the Hebrew Rhapsody received one of the most telling projections we have ever heard. The soloist is no stranger to Boston where he played for some 14 years in the Symphony. But it took this visitors' concert to show us that Mr. Chardon is a cellist of the highest attainments, with a noble tone backed by musicianship ample enough to place him with our leading cellists. Co-ordination between players, conductor and soloist was superb. The audience gave all participants a richly deserved ovation.

Boston University Orchestra

To round out this orchestral cavalcade, some rarely-performed music was heard when Jacobus Langendoen conducted the Boston University Orchestra at New England Mutual Hall. Haydn's Symphony No. 90, The Youth of Hercules by SaintSaens and the Somerset Rhapsody by Holst were the purely orchestral works. Vollmer Hetherington was soloist in the Bruch G minor Violin Concerto, and Nora Gardner Riggs sang arias from Debussy, Korngold and Mozart.

Other recitals and concerts of the period will be reviewed in the next issue.

Music Education League To Mark 25th Year

The Music Education League will celebrate its 25th anniversary with a banquet on Feb. 22 at the Henry Hudson Hotel in honor of Isabel Lowden, founder and president. Miss Lowden has served the organization since its organization in January, 1923, at St. Thomas' Church. Another noteworthy figure in its work is Dr. T. Tertius Noble, organist and composer, who has acted as general chairman of auditions since the first meeting. In January Miss Lowden and her sister, Dr. Eleanor Lowden, honored Dr. Noble at a tea.

Frank Ryan in Recital

Frank Ryan, tenor, gave his first American concert on Jan. 30 at the Brooklyn Academy of Music. Irish music predominated on the program. Charles Lauria was at the piano, and Josephine P. Smith furnished harp accompaniment.

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PRESS COMMENTS

"Earlier this season Miss Alvers had been heard in several roles with the Russian Opera, achieving successful results as an operatic singer . . . Miss Alvers accomplished most satisfactory work . . . Dramatic stress congenial to the singer's temperament . . . Intense delivery of Russian songs . . ." *Noel Straus, New York Times*

"Zinaida Alvers has a voluminous voice and temperament to match . . . The broader dramatic songs were well sung . . ." *New York Post*

"The program sung by Zinaida Alvers last night at Town Hall was devoted mainly to German and Russian works. Her voice has individuality and color . . . The lower notes usually had an appealing warmth while the top notes, gaining in power as the program advanced, were vigorous and proclamative . . . Moussorgsky's Songs and Dances of Death, sung, Miss Alvers announced, in their original version, were performed with marked emotional persuasiveness . . ." *F.D.P., The New York Herald Tribune*

"Miss Alvers uses her assets with taste and intelligence. A high contralto, her tones are pure on pitch and easily produced . . . There was intensity in the Schumann songs, and a dramatization of the words that only a sensitive artist can convey. The 'Songs and Dances of Death' were projected with dignity and understanding . . ." *H.C.S., The New York Sun*

"Zinaida Alvers, contralto, singing the dramatic Tschaikovsky Aria from the Opera 'Joan of Arc' with thrilling, vibrant spirit brought several rounds of applause . . ." *R.C.B., Cleveland Plain Dealer*

"The pieces set forth were for the most unfamiliar and sung with excellent tone and persuasive emotion by Miss Alvers . . ." *F.B., The Chicago Sun*

"The contralto Miss Alvers gave a particularly satisfying and emotional interpretation of the Moussorgsky Aria . . ." *R.E.D., The Boston Herald*

"Miss Alvers' tones were always full and rich, and her range encompasses both the contralto and mezzo scales . . ." *F.M., The Sun, Baltimore*

"Zinaida Alvers, mezzo-soprano, displayed vigor, variety, power and rich beauty of tone . . . In combination of voices the tone quality was so carefully blended into the whole that it became as exciting as her best solo virtuosity . . ." *Colin Sabiston, The Globe and Mail, Toronto, Canada*

"Zinaida Alvers has a mezzo-soprano voice of lovely, velvety quality, beautifully produced and with reserve power that was rather thrilling when called upon. Her singing was very artistic . . ." *Col. L. R. Boals, Youngstown Vindicator*

"Singer of unusual ability is Zinaida Alvers, a mezzo-soprano with a velvety voice of dramatic power." *Grand Rapids Herald*

"Particularly effective was Miss Alvers in a poignant performance of 'Farewell Forests' from Tschaikovsky's 'Joan of Arc'." *Claudia Cassidy, Chicago Daily Tribune*

"Outstanding performance of Zinaida Alvers . . . has sufficient personality for two and a voice with velvet to its lowest depths and the element of excitement which expands as it mounts in the higher registers." *Bertha Knisely, The Flint Journal*

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Music in Modern Turkey Links East and West

By PROF. LUDWIG CZACZKES

The national folk music in Turkey is basically different from that of Europe. Thus European art-music in the past could not take roots among the Turkish population, at least not before the advent of Atatuerk, the founder of modern Turkey (1925). The "Music of the West," as it was called, was only cultivated by the court of the Sultan and in certain society circles. Famous virtuosi came to Istanbul, more to be introduced at the Court than to play for the inhabitants of the city.

Through Atatuerk the boundaries of the country were opened to Western culture. On his order the veils of the women were abandoned and the red fezzes of the men disappeared. The industrialization of the country started; factories, schools, universities and hospitals mushroomed across the land.

Ankara, the new capital built and designed after modern principles, became the home of the State Symphony Orchestra, the State Music Teachers College (1924) and the State Conservatory of Music (1934) arose. A Municipal Conservatory had existed before that time in Istanbul but could not reach any prominence due to the lack of funds. For a year now there is also a permanent orchestra subsidized by private initiative. These institutions in Ankara are the cornerstones of musical life, which has developed quickly and in very diversified ways.

European Artists Arrive

A great number of European specialists were also called to Ankara by the Government. As organizers there came Paul Hindemith (1935), Dr. Ernst Praetorius (1935) and Carl Ebert (1935). The latter's success as the founder of the Turkish State Theatre is a chapter in itself. Others came here as teachers, such as the voice instructors Friedl Boehm (State Opera Berlin, Vienna, Prague) and Max Klein (Vienna Conservatory), the violinist and chamber musician Lico Amar, the choral conductor George Markowitz, the pianist Ludwig Czaczkes (formerly with the State Academy in Vienna) and the cello virtuoso David Zirkin. All of these teach at the State Conservatory.

Their appointment set up the framework for the activities of native and foreign artists. Though during the war the latter had little opportunity to come to this country—and if they did so, they came for propaganda purposes of foreign powers—the close of hostilities has opened the road for many who played here during the last season.

Orchestral Appointment

After the untimely death of Ernst Praetorius (1946), the State Philharmonic Orchestra came under the direction of the Turkish conductor Erid Alnar, who received his musical training in Vienna. As a foreign conductor, Hermann Scherchen came to this country to lead two concert cycles in January and May, 1947. During his second guest appearance he presented the nine symphonies by Beethoven and repeated this cycle with the State Orchestra in Istanbul. With introductory lectures Scherchen familiarized his audience (and especially the young people) with the works he was going to perform.

The soprano Zoe Vlachopoulos, from the State Opera in Athens, appeared in operatic performances of the Studio Opera of the Conservatory as Madame Butterfly, and also gave a recital.

Many pianists were heard. Lazare Lévy from Paris should be mentioned first. He has an appreciative circle of admirers in Ankara and Istanbul. Also from Paris came the two pianists Lelia Gousseau and Nicole Henriot, both excellent representatives of the French school; the Polish pianist Stanislav Szpinalski and Czech Palenicek. Vasa Prihoda, the world renowned volinist, sold out the halls and the Czech violinist Plocek represented his native country successfully. The Czech cellist Sadlo aroused greatest interest, and a trio from that country (Paleniczek, piano, Plocek, violin, and Sadlo, cello) was greeted with enthusiasm on the occasion of their exemplary performance of piano trios by Ravel, Shostakovich and Dvorak. There were, of course, also many recitals of foreign and native artists.

United States Navy Band To Make Extensive Tour

The United States Navy Band will launch its most ambitious tour since before the war late in March. The itinerary calls for concerts in 50 cities of the East and Mid-West in March, April and May, including engagements in West Virginia, Kentucky, Ohio, Missouri, Nebraska, Iowa, Minnesota, Wisconsin, Illinois, Indiana, Michigan, Pennsylvania and New York.

Lt. Comdr. Charles Brendler, U.S.N., member of the group for 31 years and its leader since 1941, will conduct. Fifty bandsmen and eight soloists have been chosen for the tour. Selection has been made to give the cities in which the band plays an opportunity to hear the finest type of band and symphonic music and a matinee "Hit Parade" as well.

Lt. Comdr. Brendler arranges his night programs for tour weeks before the band leaves Washington; arranges and re-arranges it, as a matter of fact, on a chart that stares him in the face daily as he goes to his office. The task is difficult, he says, because the same program must please large, symphony-wise audiences in the big cities and in the smaller towns also. The band can't alter its night program to fit the audience, which he has found brings on complaints. So the conductor works and re-works his program chart until it has the ingredients, he believes, to please most people in most places.

The matinee program, he reports, is easy. It is music that is sheer fun. The conductor plans this one for high school students, and their likes and dislikes are remarkably similar in large cities and small. They want novelty numbers, says Lt. Comdr. Brandler, and he gives them what they want—music on this week's "Hit Parade"—and the band keeps up with that, too.

G. B. Sandefer, organizer and manager of the "Texas Cowboy Band" for 25 years, is tour manager this year for the United States Navy Band, with tour headquarters in Washington, D. C.

Petrillo Allows FM Duplication; Radio Contract Extended

Duplication of musical programs over both standard radio and frequency modulation stations was authorized by James C. Petrillo, president of the American Federation of Musicians, effective Feb. 1. This agreement, reached in consultations with radio heads, applies to both network affiliates and independent stations. Mr. Petrillo and representatives of four networks also announced that they had agreed to extend their existing contract 60 days beyond its scheduled expiration on Jan. 31. This extension obviated a possible walkout of musicians, for which the networks had been preparing. During the period of grace it was believed that some permanent agreement on employment terms would be reached.

Paris Hails HILDA OHLIN *Soprano*

"Mme. Ohlin shows that she commands her metier. When the voice, in moderate volume, is produced 'on the lips,' its timbre exercises a delicious charm. The registers are quite well equalized. As an executant, Mme. Ohlin strives for flexibility and attains it. As a musician she revealed a fine and vivid sensitivity. Her interpretation of lieder by Schubert and Richard Strauss did her great honor. For her singing of the songs of Debussy, Fauré, Duparc, we salute her as an artist in the full sense of the word. It is admirable that, despite the difficulty with which she was tested in enunciating our language, Mme. Ohlin succeeded completely in her singing of 'Green' by the first and 'Soir' by the second composer mentioned above, and she gave to them the soul which the pages should possess. We were introduced to the agreeable and charming works of the American composers Samuel Barber and Paul Bowles, and also the Bachianas Brasileiras of Villa-Lobos. Mme. Ohlin had the very talented Henri Lauth at the Gaveau."—Maurice Imbert, IMAGES MUSICALES, Nov. 10, 1947

"It was particularly gratifying to listen to Hilda Ohlin, noted American soprano from the Chicago Opera Company, rehearse for her recital Wednesday night in the Salle Gaveau. Her beautiful voice and intelligent approach to music were noted in charming and characteristic works of Villa-Lobos, 'Bachianas Brasileiras,' 'Aria,' and 'Dansa' scored for soprano and eight cellos. The writer regrets he was not free to attend the recital."—Edmund J. Pendleton, Paris Edition N. Y. HERALD TRIBUNE, Nov. 1, 1947

"Endowed with a soprano voice very pure, very crystal in quality, Hilda Ohlin, this intelligent singer of the Chicago Opera, won an enormous success with her singing of the premiere European performance of the Villa-Lobos Suite, (with the Bazelaire Ensemble). This Suite is colorful, rhythmically different and interesting. The audience demanded an immediate 'bis'."—Dany Brunschwig, SPECTATEUR, Nov. 11, 1947

"Hilda Ohlin, soprano of the Chicago Opera, revealed to us all that which vocal art owes to French training. Her interpretations were old acquaintances with us, and were above all served by a very beautiful vocal organ and experienced interpretations."—M. D., GUIDE DE CONCERT, Nov. 12, 1947

of Chicago Opera

"Hilda Ohlin (from Chicago) proved with her program that she is a musician of first order. Her ravishing voice of precious timbre was marvelous in the Bachianas Brasileiras of Villa-Lobos."—Suzanne Demarquez, MUSICAL COURIER, Jan. 15, 1947

"The soprano of the Chicago Opera, Hilda Ohlin, at Salle Gaveau, gave a concert such as we have been awaiting. Her program, harmoniously balanced, showed a striking voice, aided by a musical gift of rare quality. As a delightful surprise, Hilda Ohlin after singing some of the great classic works from Handel to Debussy, performed with the accompaniment of an ensemble of eight violoncelli conducted by Paul Bazelaire, the Brazilian Suite by Villa-Lobos with admirable expressiveness."—UNE SEMAINE A PARIS, Nov. 5, 1947

"I do not know if all the sopranos of the Chicago Opera are of this quality; in any case, the presence in that company of an artist such as Hilda Ohlin cannot but contribute greatly to its prestige. There is in her art not only seductive qualities of expression, but a most convincing vocal depth. Excellent program, divided happily between French, German and American composers. The Bachianas Brasileiras Suite of Villa-Lobos was given its European premiere. It creates a provocative atmosphere, curious and picturesque, and has an accompaniment of eight violoncelli."—Pierre Leroi, OPERA

"The pure voice, the so luminous and expressive vocal art, and the true musicality of Hilda Ohlin, make her particularly remarkable among the American singers whom we have been able to hear in Paris. We must congratulate her very warmly for the musical program which she offered us at Salle Gaveau, and most particularly for the value of her interpretation of the Villa-Lobos Suite for soprano and eight celli, Bachianas Brasileiras, given with the co-operation of the Paul Bazelaire ensemble."—Pierre d'Arquennes, EPOQUE

"Hilda Ohlin, soprano of the Chicago Opera Company, excites one's interest. The sensitivity of this artist varies to the degree necessitated by the circumstances. One should engage Miss Ohlin for her excellent interpretation of the French repertoire, and to thank her for having acquainted us with the Villa-Lobos Suite Bachianas Brasileiras which composition literally breathes the soul and atmosphere of this people."—Maurice Imbert, CETTE SEMAINE

Représentant: Bureau International de Concerts C. KIESGEN, 252, Faubourg Saint-Honoré, Paris, France
Personal Representative: GEORGE HILL, 1260 N. Dearborn Parkway, Chicago, Illinois

National Music League Decade Old

This year the National Music League is celebrating its tenth anniversary as a cooperative, non-profit management, reorganized under this plan just a decade ago. It was the idea of Mrs. Anna C. Molyneaux, the managing director, by whose vivid and forceful personality the League is guided. With the advice of a board of directors, she offers her time and ability to the League without salary, fighting the battle for young artists at every opportunity.

The problems facing new artists attempting a concert career — problems such as finances for promotion and publicity, lack of recognition to attract large managements, and few opportunities to be heard in performance—led Mrs. Molyneaux to decide that something practical should be done to save this wealth of talent for America. The League's cooperative, non-profit plan has benefited many now "graduated" to the "big time," and offers hope to others who aspire toward tomorrow.

In order to select, impersonally and impartially, artists who are worthy of presentation to the public, a panel of judges, chosen from nationally known musicians, listen to auditions and choose for the League's list. As a result, these young artists are presented to concert audiences all over the country and receive their promotion at no financial cost whatsoever.

During the fall of 1947 two National Music League artists gave Carnegie Hall concerts, six presented Town Hall recitals and two, as winners of the Naumburg Award, were soloists on the Telephone Hour. Ballet Society uses League artists when casting new productions such as Far Harbor, introduced in New York last month with eight National Music League singers. Besides Ballet Society, League artists have appeared with Koussevitzky, Eugene Ormandy, Leonard Bernstein, Sir Thomas Beecham, the New York City Opera, CBS's Invitation to Music, in the Menotti opera double bill The Medium and The Telephone on Broadway and in the touring company on the road.

ANNA C. MOLYNEAUX
(Photo by J. Abresch)

To recognize this tenth anniversary of serving American youth, the National Music League is planning a dinner at which awards will be presented to outstanding musicians, radio programs and radio stations adjudged to have done the most for American artists. A national survey is being made in advance to determine the decisions from opinions all over the country.

The National Music League manages Jane Carlson, pianist; Mary Davenport, contralto; Marcella DeCray, harpist; Ellen Faull, soprano; Vivien Harvey, pianist; Paul Matthen, baritone; Melvin Ritter, violinist; Berl Senofsky, violinist; Barbara Troxell, soprano; William Gephart, baritone; William Hess, tenor; Leon Lishner, baritone; Frances Magnes, violinist; William Masselos, pianist; Rece Saxon, mezzo-soprano; Ardyth Walker, cellist; Men of Song, male quartet; Randolph Singers, madrigals, motets, canons; The Triad, soprano, flute and piano.

American Matthay Ass'n Installs Officers

New officers were installed at the annual meeting of The American Matthay Association in Boston recently, and plans were discussed for extension of the association's activities during the year.

Stanley Sprenger, of Philadelphia, was elected president for a term of two years; Cara Verson, of Chicago, vice-president; and Raymond E. Sparks, of Syracuse, secretary. Re-elected were John Meetch Stroup, of Philadelphia, as treasurer; and Richard McClanahan, of New York City, as editor of the Journal of the association. Elected as directors for two years are: Jane Colpitt of Boston, Julian De Gray of New York City, Mrs. R. M. Drake of Fredericksburg, Va., Mrs. Helen Parker Ford of Scarsdale, N. Y., Albion Metcalf of Boston, and Lucille Umbreit of Sweet Briar, Va.

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CHICAGO: ORCHESTRAL POSTSCRIPT; MIDWINTER OFFERINGS

By DOSHA DOWDY

CHICAGO.—The month-old controversy over the announcement by the board of the Chicago Orchestral Association that the engagement of Artur Rodzinski as Musical Director of the Chicago Symphony Orchestra would terminate at the end of the season, during the last fortnight increased to dramatic proportions. Vociferous vocal expressions and voluminous printed ones kept the temperature of his advocates at fever heat, while those with firm faith in the wisdom of the action taken by the Trustees maintained strong silence.

At a point of high tension (Jan. 31) a second official release was made, announcing that six prominent conductors—Bruno Walter, Fritz Busch, Pierre Monteux, Charles Münch, Eugene Ormandy and George Szell—had been engaged to occupy the podium of the Chicago Symphony Orchestra in its 1948-49 season, and to direct all of the concerts of the regular subscription series. Tauno Hannikainen will be retained as resident conductor.

Dr. Rodzinski, who left with the Chicago Symphony on a tour of 22 midwest and southern cities, will at the completion of this trip on Feb. 8 leave for a six weeks' vacation, during which his place will be filled by Eleazar de Carvalho, Ernest Ansermet, Désiré Defauw and Tauno Hannikainen.

Other Events of the Fortnight

Despite the lull in the pulse of Orchestra Hall musically and otherwise (with the orchestra on tour), there have been a wealth of distinguished concerts by such noted artists as Myra Hass, Artur Rubinstein, Vladimir Horowitz, Joseph Szigeti and Kathleen Ferrier.

Rubinstein has perhaps not given a greater concert here than the one of Jan. 18, in a program of Beethoven, Franck, Brahms and Chopin.

Horowitz played the first of two concerts scheduled this season, to his usual packed house. Although there was much of the remarkable playing that invariably stirs and excites this artist's audience, the more deeply musical works of Haydn, Schubert and Chopin (Fantasie in F) were sometimes lacking in smoothness of continuity.

Joseph Szigeti, a true aristocrat of the music world, and of his instrument in particular, gave a highly musicianly and warmly personal recital in the Civic Opera House (Feb. 1) before an unusually appreciative audience. His program was apparently an all-satisfying one to his discriminating listeners—Brahms' Sonata, Op. 78; the Bach Chaconne; a first performance here of Prokofieff's Sonata in F, Op. 80; Szigeti's arrangement of Bartók's Hungarian Folk Tunes; and the Andante and Finale from Mendelssohn's concerto, given a superb performance.

Myra Hess's return to Orchestra Hall (filled to overflowing), under the concert management of Bertha Ott, Feb. 2, again marked a summit on the horizon for the concert-goer. Her program included works by Bach, Schubert, Beethoven and Schumann. A noble and commanding figure, coming with no fanfare, Dame Hess stands on solid heights, a great and incomparable artist. There were again the beautiful execution, fine interpretation, brilliance, humor and infinite tenderness. In all, this was playing complete with satisfaction.

Minneapolis Symphony in Guest Appearance

The Minneapolis Symphony Orchestra under its distinguished conductor, Dimitri Mitropoulos, presented a concert in Orchestra Hall, Jan. 25, which will not soon be forgotten. Even more apparent than on previous appearances were the fine integration of the orchestral choirs, the strength and security felt in the orchestra's composure, and the unfailing response to the conductor's subtlest indication Mr. Mitropoulos's musical integrity, his authentic yet personal interpretations, and his musical temperament capable of projecting inspired reading, were reflected in the orchestra's performance of Couperin's Overture and Allegro from the suite La Sultane (arr. by Darius Milhaud); and Symphonies by Mozart ("Jupiter"), and Rachmaninoff (No. 2 in E Minor).

Dorothy Jordan's Concert

Dorothy Jordan, Negro soprano with a number of successful professional recitals to her credit, filled Kimball Hall when she appeared there in recital, Jan. 25. Miss Jordan displayed some of the most valuable attributes of a concert singer on this occasion—an attractive personality, talent for singing, and a full, free voice of considerable beauty with which to project her imaginative interpretations. The singer's excellent diction was an asset to her varied program, which included early English songs, German Lieder, Tchaikovsky's aria and recitative from Jeanne d'Arc, French songs by Pierné and Fauré, others of Delibes and Poldowski, a group of Spirituals, and American songs by Shaw and Tyson. William Whittaker supplied excellent accompaniments.

Beverly Lane at Orchestra Hall

A cordial audience applauded Beverly Lane in her Orchestra Hall recital on Jan. 20, for her fine voice, sound technique and confident stage presence. The soprano gave a pleasant rendition of several Schumann songs, but it must be admitted that the subtleties of Brahms more or less eluded her. Her best work was accomplished in a French group by Poulenc, Paladilhe, Hahn and Fauré, which she interpreted with delicacy and considerable perception. The accompaniments of Walter Taussig were consistently loud throughout the evening.

W. M. S.

Kathleen Ferrier Presented

The distinguished British contralto, Kathleen Ferrier, appeared at the Blackstone Hotel on Jan. 23, in the last of the current series of recitals sponsored by Mrs. Edouard Albion. Miss Ferrier's brilliant voice, with its thrilling lower register and ringing high notes, more than justified expectations aroused by enthusiastic reports from abroad. Especially fine was her performance of arias from Gluck's Orfeo, delivered in true classical style; but her singing of Schubert and Brahms lieder was also most impressive. The program concluded with a delightful group of English and Irish folksongs. Excellent accompaniments were supplied by Arpad Sandor, who contributed some solo numbers as well.

W. M. S.

Nancy Carr's Engagements

Late winter and early spring engagements of Nancy Carr, soprano, include recitals in Superior, Wis.; Clinton, Ia.; at Chicago Evangelistic Institute; Indianapolis, Ind.; Bloomington, Ill.; and Dekalb, Ill.; and solo appearances in Wolf-Ferrari's The New Life (Orchestra Hall, April 6); Fauré's Requiem (Hattiesburg, Miss., April 25); Bach's B Minor Mass (Mt. Vernon, Ill., May 8); and as guest soloist with the Chicago Ass'n of Commerce Glee Club (Oak Park, Ill., April 16).

Howard Will's Artist Schedule

The Budapest String Quartet began their present season on Jan. 4, after having some 21 concerts cancelled or postponed because of injury of Joseph Roismann. This is a reminder that their Chicago concert, postponed from Nov. 16, will be performed in Kimball Hall on Feb. 22 at eight o'clock. Tickets for the Nov. 16 concert will be honored at this concert.

Other artists appearing under Mr. Will's management during the month of February are Coleman Blumfield, Shirley Effenbach, Hans Basserman and Erwin Jospe, in joint recital, Marjorie Straub, and Lillian Najarian.

Hussa-Greve Studio Notes

Holger Sorensen, baritone, student of Senia Arnold Greve, who appeared in the recent performance of Strauss's Elektra with the Chicago Symphony Orchestra under Artur Rodzinski, also sang the leading baritone role in Kalman's Maritza under Henry Weber over WGN (Theater of the Air).

Francis Gregory, basso, and Louise Johnson, soprano, students of Mr. Greve, and Paul Sommers, Tenor, student of Mme. Maria Hussa, will appear in leading roles of the Chicago Park District Guild's production of Smetana's Bartered Bride to be presented in the near future.

Beula Jackson's Activities

Beula Jackson, well-known accompanist and member of the staff of the Robert Macdonald Studios, has been reengaged as accompanist for formal spring concerts which include those at The Academy of Our Lady, and for a number of local artist appearances.

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Fay Satton and Rita Somerman Heard

An agreeable, tastefully-programmed duo recital at Kimball Hall on Jan. 26 brought together the talents of Fay Satton, soprano, and Rita Somerman, violinist, whose technical mastery and fine musicianship enabled each to be at home in a variety of styles and moods. Just as Miss Somerman was at her excellent best in the Franck Sonata, Miss Satton projected with discernment the subtle atmosphere of four Hebrew songs, to two of which Martin Lerner's flute added a discreet obbligato. Commendation is due Miss Cynthia Hotton for her sensitive piano accompaniments to both artists. J. M.

En Passant . . .

The facetious remark, "Don't tell Petrillo," might apply to the fact that local telephones have been "playing pretty tunes" lately due to a new method of contacting exchanges known to the Illinois Bell Telephone Co. as "key-pulsing equipment." This new and faster method obviates a verbal order: the operator merely presses the proper keys, each being wired for a different sound. . . .

Herman Devries, perhaps the only living pupil of Georges Bizet, was also, at the age of 60, a pupil of Edward Collins, from whom he learned modern piano technic. Collins' method of playing arpeggios, says Mr. Devries, was "better than that of the great composer of Carmen—the older method requiring the use of the middle finger rather than the first. . . ."

•

Another bright "feather in his cap" was added recently to Donald Gramm's already decorative collection, when in the role of accompanist for a singer's private audition with Artur Rodzinski in the latter's home, it was discovered that the 19-year-old Chicago Musical College student was primarily a singer (Paul Lavalle scholarship winner, 1947). Claire Dux and Mrs. Rodzinski, also present at the audition, asked for a song, whereupon the young baritone gave a sample of German Lieder. So impressed was the maestro that he announced Gramm's engagement for the role of The King in Honegger's Joan of Arc at the Stake, to be presented in April by Dr. Rodzinski and the Chicago Symphony Orchestra. Accompanying pays rich dividends, avers young Gramm. . . .

Illinois Federated Music Clubs Hold Regional Meeting

On Jan. 17 in the East Lounge of the Edgewater Beach Hotel, the Northern Region of the Illinois Federation of Music Clubs held a regional meeting. After reports from clubs, the opera department presented 10 finalists selected at preliminary contests to compete for three cash awards to the most promising operatic students. The awards were $50, presented to Eva Harper, contralto; $25, to Ingrid Hallberg, mezzo-soprano; and $25 to Eleanor Warner, lyric soprano.

Following the final contest, a forum was held wherein the problems that face young operatic students of today in their quest for a career were brought out. Panel for the forum consisted of Edith Mason, soprano, who spoke from the artist's standpoint; Nelli Gardini, presenting the teacher's phase of operatic careers; Dosha Dowdy, of the Musical Courier staff, in discussion of the requirements of publicity; John Daggett Howell, who told of the part the impresario plays and what he looks for in selecting singers; and finally Mary Wickerham, telling of some of the angles of managing artists. The audience seemed reluctant to leave, and an animated open discussion followed.

Sorkin Heard in Brooklyn

Herbert Sorkin, violinist, gave a recital on Feb. 1, at Chamber Hall, Academy of Music, Brooklyn, on the American Artist Series of the Brooklyn Institute of Arts and Sciences.

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HANSEL AND GRETEL—The Witch:

". . . Under that cackle was a beautiful contralto and . . . a sense of how you move on the stage if you want people to believe in you." *Claudia Cassidy, CHICAGO TRIBUNE*

"Marisha Data's witch had Metropolitan Opera qualities." *CLEVELAND PRESS*

"Marisha Data sang the difficult part of the witch and nearly stole the show with her characterization." *DES MOINES TIMES*

BARBER OF SEVILLE—Berta:

"Miss Data is a rare creature on the operatic stage, a natural droll with a rich mezzo soprano." *Claudia Cassidy, CHICAGO TRIBUNE*

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"Miss Data's rightful place is on the operatic stage, where as a buffo-mezzo she would carve a big career for herself, as her comedy is irresistible and her voice is rich and resonant." *CHICAGO HERALD-AMERICAN*

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"Marisha Data can take her place with the great singing comediennes of yesteryear . . . Miss Data's drolleries . . . brought much laughter and her rich contralto provoked equal enthusiasm." *CHICAGO HERALD-AMERICAN*

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Pianist

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"EVELYN WHITE PROVES TALENT" (headline)

". . . The successful contestant Miss White . . . made it clear that she is an exceedingly talented pianist . . . Her command of the keyboard is more than well developed, . . . tone of great purity . . . beautiful gradations of color and nuance . . . Haydn's C major Fantasie . . . brilliantly set forth, and uncommon musical sensitivity gave distinction to Beethoven's E flat major Sonata. Miss White well might aim with success at one of the higher places among the younger artists of her kind . . . Schumann's work in G minor gave an opportunity to impress, even more deeply, the fact that her previous successes had been no mere flash in the pan. There were breadth and that romantic atmosphere so essential to a penetrating reading of the German composer's music, and tone production of no little eloquence as well." *Felix Borowski, CHICAGO SUN*

"EVELYN WHITE IMPRESSIVE IN PIANO RECITAL" (headline)

"In this attractive set of pieces (Kabalevsky's Preludes) Miss White gave a crystal clear performance, with shrewd differentiation between the song, the jest, and the pianistic flourish for its own sake . . . excellent performance given to Beethoven's Sonata Op. 27, No. 1. Miss White saw clearly that in the contrasting movements there was still an overall unity, and she sustained the listener's interest thruout with sensitive playing. Prokofieff's Third Sonata was the soloist's technical triumph of the evening, providing her with the opportunity to walk into the percussive realm confidently and to saunter out unharmed." *Seymour Raven, CHICAGO TRIBUNE*

". . . a rewarding program . . . secure intellectual grasp of large musical forms—a quality that led her to considerable success in the three sonatas . . . given with far-sighted planning that looked to the last chord as soon as the first was struck." *Irving Sablosky, CHICAGO DAILY NEWS*

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Opera Festival to Celebrate Wisconsin Centennial

MILWAUKEE, WIS.—An opera festival as one of the music features of the statewide celebration this year of Wisconsin's centennial has been announced by the county Park Commission; several programs composed of operatic excerpts and scenes will be presented, according to John Anello, who will direct, and contests will be proposed in each state to select the best young singers and musicians for a final audition, the winners to appear in these events

Auditions in Milwaukee county have already begun. In addition to operatic programs, during the summer series at Washington Park, two concerts will be composed wholly of recital numbers by contest-winning singers and musicians.

The Park Commission appropriated $19,000 as a guarantee fund to take care of preliminary expenses of an enlarged music under the stars program with noted singers as soloists; James Melton, tenor, will be the soloist at the first concert and the program will be broadcast nationally, according to Sam Basan, summer music director.

Artur Rodzinski directed a program by the Chicago Symphony on Jan. 19 at Pabst Theater before a capacity audience of brilliance. His interpretations of Beethoven and Shostakovich brought outbursts of approval—in fact, the concert was a triumph. Myra Hess, pianist, was soloist and shared in the success of the evening, playing Beethoven's third concerto in C minor.

Another musical event Milwaukeeans will long remember was the recital of German lieder and French songs given by Lotte Lehmann. Local Manager Margaret Rice presented the singer among artists heard in a series at Shorewood Auditorium, far from the downtown theater district. A large audience was present. J. E. McC.

Dorothy
JORDAN
Soprano
IN CONCERT

"A Negro soprano of unusual gifts . . . her warm voluminous voice . . . was decidedly impressive." *Chicago Tribune*

" . . . a voice of great possibility . . . warm, ample in power and range . . . attributes of tonal luster, careful phrasing and clear diction." *Washington, Times Herald*

" . . . her readings showed a capacity for dramatic interpretation as well as lyric tenderness." *Washington, Postlude*

" . . . sings with true feeling for the sentiment of the music." *Washington, Evening Star*

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Symphony Orchestra of Mexico Opens Ten-Week Season

The Symphony Orchestra of Mexico, under the direction of Carlos Chavez, opened its 1948 season (the 21st) at the Palace of Fine Arts, Mexico City, on Feb. 13. Ten pairs of concerts, on Friday evenings and Sunday mornings, will be given in as many weeks. The season began earlier than usual, in order to make room for the later opera and ballet series.

The first program consisted of Prokofieff's Classical Symphony, Chauvez, Suite from H.P., and Tchaikovsky's Symphony No. 5. The second program on Feb. 20 will feature Blas Galindo's Suite for Orchestra, Haydn's "Bear" Symphony, and Tchaikovsky's Symphony No. 6.

Igor Stravinsky will conduct the pair of concerts on Feb. 27 and 29—a program of his works, including The Song of the Nightingale, Game of Cards, Concerto in D for strings, and Divertimento from The Fairy's Kiss.

Among soloists to be heard are Isaac Stern, American violinist, who will play the Beethoven Violin Concerto on March 19 and 21; Claudio Arrau, Chilean pianist, in the Brahms Piano Concerto No. 2 on March 27 and 28, and on the same program, Irma Gonzalez, soprano, and Oralia Dominguez, contralto, in Four Nocturnes of Villaurrutia set to music by Chavez.

As usual, the programs will combine the classic repertory with contemporary works, including also music of Debussy, Ravel, Prokofieff, Bal y Gay, Moncayo, M. T. Prieto, Honegger and Hindemith.

OTTO HERZ

Otto Herz Has Active Schedule

The picture on this page of Otto Herz, sitting placidly alone at the piano in his New York apartment, scarcely indicates the peripatetic musical activities of the eminent accompanist and coach. In the first half of the season, he played 28 concerts with prominent artists in different parts of the country; but he does not say he was "on tour" during this time because he managed to be in New York several days out of each week to give lessons to his numerous pupils and to make concert appearances with singers and instrumentalists in Carnegie, Town and Times Hall.

Dr. Herz is, necessarily, a systematic and time-conscious follower of his brimming itinerary, but, in traveling, he sometimes has had to battle hard with fell circumstance to keep his engagements. For instance, Dr. Herz had accompanied Miklos Gafni on Nov. 3 in Winston-Salem, N. C., and the following night was scheduled to play for Enid Szantho and Alexander Sved in Pittsburgh. He records:

"To bed at midnight, up at 3 A.M. Flying at 4:30 A.M. to Washington, changed plane at 7:00, supposed to arrive in Pittsburgh at 8:30 A.M., but could not land because of fog. Arrived at 10:30 at Detroit Airport, 34 miles from Detroit. After complicated clearing, auto drive at 100 mile speed and holding up the train (in order to telephone to Pittsburgh). Left Detroit at 11:45 A.M., arriving Pittsburgh at 7:30 P.M, having dressed in the parlor car (no rooms on this train) and going direct to concert hall. Szantho and Sved fell on my neck. The show went on! Took midnight train to N. Y. Played next night for Virginia MacWatters in recital near Philadelphia." M. L. S.

Metropolitan

(Continued from page 50)

brought a spark into the entire performance. M. C.

Nadine Conner's First Gilda

The third Rigoletto on Jan. 30 brought a new Gilda to the role, Nadine Conner, who achieved a brilliant success. Youthful and attractive, the soprano sang with pure, well controlled tone and made the character convincing and appealing. Her Caro nome was not only a vocal *tour de force*, but a dramatic expression of feeling. The rest of the cast enlisted Francesco Valentino and Richard Tucker in their first seasonal appearances as Rigoletto and the Duke. The other parts were taken by Lucielle Browning, Mihail Szekely, Kenneth Schon, Inge Manski, Evelyn Sachs, Thelma Altman, George Cehanovsky, Leslie Chabay and John Baker. Pietro Cimara was the artistic conductor. A. L. S.

Kirk, Baum and Hines in Aida

The Aida performance of Feb. 4 marked the return of Florence Kirk to the company after a year; Jerome Hines' first High Priest at the Metropolitan; and Kurt Baum's initial Rhadames of this season. The latter, in brilliant voice, gave his best in this role, with ringing top tones and expert control throughout. Miss Kirk, in the title role, did not fare so well, although there were intervals of beauty. The young American basso did well in his assignment, singing with generous tone and showing a good conception of the dramatics of the part. The Priestess was Maxine Stellman, returning to the character for 1947-48; she gave excellent account of these measures. Blanche Thebom, Philip Kinsman, Giuseppe Valdengo and Lodovico Oliviero completed the cast, and Emil Cooper conducted. I. H.

Carmen Once More

Bizet's Carmen was repeated on Jan. 19 with Risë Stevens in the title role, Kurt Baum as Don Jose, Robert Merrill as Escamillo, Nadine Conner as Micaela, Thelma Votipka as Frasquita, and Lucielle Browning singing for the first time as Mercedes. The two smugglers were George Cehanovsky and Alessio de Paolis. Lorenzo Alvary sang Zuniga, Clifford Harvuot, Morales. Louis Fourestier conducted the performance, which was staged by Désiré Defere. N. T.

Repetitions and New Roles

An all-repeat cast staged the Magic Flute on Jan. 22, and the following night Tosca had its fifth performance of the season, with one newcomer, Evelyn Sachs as A Shepherd, who sang competently, and a last minute change—Alexander Sved replacing Tibbett. Miss Sachs also was the only "first" in the Saturday matinee of Die Walkuere, where she did well with the measures assigned to Schwertleite. Maxime Stellman (Helmwige) took the part for the first time in 1948-48.

Nicola Moscona sang his first Alvise Badoero of the season in La Gioconda on Jan. 26, with an otherwise familiar cast, and Jan. 28, Rosenkavalier had Nadine Conner as Sophie and Irra Petina as Annina making their 1947-48 bows in these roles. Both were well cast.

Jan. 31 matinee of La Boheme brought Ferruccio Tagliavini in his first Rodolfo of the current series. He sang and acted with aplomb.

Tristan, for the third time, held the audience on Feb. 2, with Herbert Janssen returning to the part of Kurvenal which he sang with his usual finesse in voice and acting.

Britten's Peter Grimes in Premiere

The Metropolitan Opera's first production of Benjamin Britten's opera Peter Grimes was scheduled for Feb. 12. Emil Cooper conducted, and the chief roles were sung by Frederick Jagel (Peter), Regina Resnik (Ellen Orford) and John Brownlee (Capt. Balstrode). A review of the performance will be contained in the next issue of the Musical Courier.

CAMILLE NICKERSON
in
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"An Evening in Old New Orleans"

Appearances this season include Mills College, Oberlin College, Stowe Teachers College, the College of St. Catherine, and many other schools. Frequently Miss Nickerson conducts seminars after her recitals.

ART OF CREOLE EXERTS CHARM (Headline)

"Miss Nickerson's musicianship, her charming vocal footnotes, her handling of the patois of the songs, and her knowledge of her material as it showed both in her piano arrangements and in her manner of singing constituted an authoritative resume of this refreshing field of folk-music which no one could hear without being both entertained and artistically enriched."
—Hilmar Grondahl, Oregonian, Portland, Nov., 1947

HALL PRAISES NICKERSON RECITAL (Headline)

"Miss Nickerson had gathered these songs from the Creoles of Louisiana, and she was able to make their music live again in the concert room."
—James H. Hall, Oberlin News-Tribune, Nov., 1947

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MARIENKA MICHNA

with Donald Dundock (center), her fellow soloist at recent concerts of the Norwalk Symphony in Norwalk and Bridgeport, Conn., and Quinto Maganini, the orchestra's conductor. (Photo by Photo-Art.)

Silberstein in Cleveland Recital

Ernst Silberstein gave a cello recital on Jan. 14 in Willard Clapp Hall of the Cleveland Institute of Music, where he heads the cello department. Lawrence Stevens was at the piano. Mr. Silberstein has been first cellist of the Cleveland Orchestra since the beginning of this season.

Maxim Schapiro in Fairbanks

Alaska is evincing increasing interest in good music. Recently Fairbanks presented in the Empress Theatre what is said to be the first full-scale professional concert, when Maxim Schapiro, pianist, played before a capacity audience of 600.

PASSED AWAY

IGNAZ FRIEDMAN, 66, eminent pianist, passed away in Sydney, Australia, on Jan. 26. He had been living in that country since 1940. A native of Podgorze, Poland, while studying at the State School he learned piano from Mme. Grzywinska in Cracow. In 1900 he studied theory under Hugo Riemann in Leipzig, then went to Vienna for further piano study under Leschetizky. His tours began in 1904 in Europe, and he soon won a reputation for brilliancy particularly as a player of Chopin. He later visited South America, and made his New York debut at old Aeolian Hall in 1921, being praised particularly for his remarkable command of technique. He made a number of tours here in the next decade and a half, appearing as soloist with the New York Philharmonic and the Beethoven Symphony, and giving numerous recitals. His most recent visits occurred in 1935 and 1937. Mr. Friedman was also prolific as a composer, producing a piano quartet, piano and cello etudes and songs He prepared the Breitkopf and Haertel edition of Chopin in 12 volumes and edited Liszt's works and Neupert's Etudes. His many transcriptions included works of Scarlatti, Rameau, Beethoven, Grazioli, Dandrieu and others.

JOHN A. LOMAX, 80, noted collector of folk songs, died in a hospital on Jan. 26 at Greenville, Miss., where he had come with his son Alan to appear in a program. He had travelled some 300,000 miles throughout the United States making phonograph recordings and those in notation of folklore in many States. A native of Goodman, Miss., Mr. Lomax held degrees from the Universities of Texas, Chicago and Harvard. From the last-named he received three summer scholarships to aid in his research. Among his publications were Cowboy Songs and Other Frontier Ballads (1910), in which there appeared in print for the first time such ballads as Get Along, Little Dogie and Home on the Range. With the collaboration of his son Alan, also prominent in this research, he published American Ballads and Folk Songs, Negro Folk Songs as Sung by Leadbelly, and Our Singing Country. The Lomaxes, father and son, helped to build the notable Library of Congress folk song collection in Washington. His widow also survives.

BRYCESON TREHARNE, 68, composer, pianist, educator and editor, died at his home in Woodside, Long Island, N. Y., on Feb. 4. He had retired last November as music editor for the Boston Music Company and the Willis Music Company. Mr. Treharne was born in a Merthyr Tydfil, South Wales, and studied at the London Royal College of Music under Parry, Stanford, Walford Davies and others. He taught for a year at the University of Wales, then at the University of Adelaide, South Australia. After 1911 he lived in various European cities. He was in Munich when World War I began, and was interned for the duration of the war, during which time he wrote some 200 songs and other works. Louis Graveure gave an entire program of his works in New York in 1917, the singer and pianist being associated for some time in concerts. In 1924 Mr. Treharne became a lecturer at McGill University in Montreal, which conferred upon him the Mus. D. degree. He also served for three years in that city as organist and choirmaster of the American church. Later, he was associated for 20 years with the Boston Music Co. His compositions, heard widely, included besides many songs three cantatas, A Song of Spring; England, My Mother; and The Banshee, the last sung at the Welsh Eisteddfod in 1938. His widow, the former Maude Thackeray, a singer, and their son, Anthony Francis, survive.

NICOLA MONTANI, 66, composer, conductor, organist and choirmaster, prominent in Catholic music in this country, died at his home in Philadelphia on Jan. 12. He was the holder of the Count's Cross and the title of Knight Commander of the Order of St. Sylvester, bestowed by Pope Pius XI. Mr. Montani was born in Utica, N. Y., and studied with prominent masters here and in Rome. His compositions included many masses and motets, other sacred music, and a festival mass performed at the Sesquicentennial in Philadelphia. His wife, Mrs. Catherine Sherwood Montani, survives.

HUBERT ENDRES, 57, principal of the second violin section in the Detroit Symphony Orchestra, suffered a fatal heart attack during the broadcast concert of that organization on Feb. 1. He collapsed while an announcer was introducing Tchaikovsky's Fifth Symphony. Several members of the orchestra carried him from the stage. Mr. Endres was the oldest member of the ensemble in point of service, having joined it 30 years ago.

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Brussels Publishes New Ysaye Biography

Brussels

With a preface by Yehudi Menuhin, a substantial biography of Eugene Ysaye has just been published in Brussels and Paris. Under the title of "Eugene Ysaye —His Life, Work and Influence," the younger son of the master has written a book which nobody else could have compiled. Antoine Ysaye has in his possession all the documents left by his father at his death; intimate letters as well as his long correspondence with Franck, Debussy, Chausson and many others.

In this biography, the author emphasizes the extraordinary influence Ysaye had upon musical production from 1890 until 1920. (The great violinist inspired such masterpieces as the Franck Sonata, the Debussy Quartet, Chausson's Poème and works by Lekeu and d'Indy. All these were dedicated to him; he created them and made them known and loved all over the world.)

As Ysaye's reputation in the United States was great, both as a violinist and as conductor of the Cincinnati Orchestra, his American admirers will doubtless be glad to hear that Ysaye's biography was immediately translated into English by Bertram Radcliffe and published by W. Heinemann, Ltd. (London and Toronto.)

Kapell Scores with Philharmonic

Fernando Previtali, young Italian conductor, gave his first concert at the Philharmonic. Besides a good performance of the "Eroica," the young maestro introduced two forgotten items—Mozart's Mauerische Trauermusik and the Medea overture by Cherubini, the latter well written and correctly orchestrated but very dull.

The soloist was the young American pianist, William Kapell, who played the Beethoven Second Concerto. His technique is clear and he has a good understanding of classical music. The brilliant way in which he led the last movement roused the public to great enthusiasm, and after many recalls, he gave as encore a Scarlatti Sonata.

Horenstein's Return

Just as before the war, Jascha Horenstein led a symphony concert in Brussels and made quite a good impression. His recent appearance has shown this musician to have made great progress. He has gained in authority, experience and power, and his success was of the highest order.

Horenstein opened his program with a spirited version of Smetana's overture to The Bartered Bride and ended with one of the best performances we have heard of Tchaikovsky's Fifth Symphony. He also gave a perfect accompaniment to the Brahms Double Concerto, in which Grumiaux and Gendron were soloists. The former is Belgium's best violinist and the latter, a French cellist of great talent.

Italian Orchestra in Brussels

The whole Turin Orchestra—a hundred strong—came to Brussels to give an all-Italian program, with Mario Rossi, a very dynamic conductor, at its head. Among the works performed, the Semiramide Overture of Rossini and that to Il Matrimonio per Vaggiro of Cimarosa were notable. A Vivaldi Concerto showed the young musician in a different mood, a perfectly balanced performance.

The second half of the evening was given over to modern music—the prelude to Fedra by Pizzetti, in which the author shows a reaction against the realistic music of Leoncavallo and Mascagni, and two orchestral pieces of Dallapiccola, which seemed a little dry and systematic. The success of Rossi was such that he was induced to give an encore, exceptional in our symphony concerts. For this, he chose the overture to The Force of Destiny by Verdi. Another outstanding item was a Symphony for Two Pianos and Orchestra by Malipiero, in which Mme. Reding and M. Piette were brilliant soloists.

Wiener Sängerknaben Triumph

The famous Vienna "Little Singers" before the war were a favorite with the Brussels public. Their perfect ensemble and accurate pitch were famous. The public was delighted to hear that the times had not impaired these qualities. They gave their usual program, starting with old choral works and finishing with Schubert Lieder, popular songs and of course Viennese waltzes. They were greeted with cheers. Special mention must be made of their talented leader, Hayno Tauber.

FRANCIS DE BOURGUIGNON.

Katherine Fedora

Soprano

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—CHICAGO DAILY TRIBUNE

"MUSICAL FEAST PROVIDED BY KATJA ANDY'S RECITAL" (headline) . . . "a young woman with reportedly extensive European experience, earned prolonged applause for her first Chicago recital . . . under her nimble hands the wealth of ideas recorded by these two great masters provided such a musical feast that other delicacies were for one evening at least, unwanted."
—THE CHICAGO SUN

" . . . Miss Andy made an auspicious debut last night. She is a pianist of impeccable taste and entirely secure technical address. Indeed, the precision and distinction of almost every tone she plays is unusual and absorbing to the ear."
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National Music Festival Winners Appear

On Jan. 24 and Jan. 31 at Carnegie Hall the National Music Festival of State Winners of Nation-wide Auditions presented by the Associated Concerts Bureau, New York, offered miscellaneous programs in which the participants came from widely distant regions. Truly encouraging to hopes for this country's musical future were the performances given. Not only in musical ability did these "winners" show themselves proficient. But in these trying debuts in the city of New York their poise and their lack of self-consciousness seemed so professional as to make them appear like seasoned concert-artists long inured to metropolitan appearance.

The award winners appearing on Jan. 24 were: Victoria Samuelian, lyric soprano; Ruth Price Marshall, soprano; Diran Akmajan, tenor; Douglas Sibole, baritone; Ethel Smallwood, soprano, and Nelle Burt Wright, pianist. Those participating in the recital on Jan. 31 were: Josephine H. Fisher, contralto; William Kirkpatrick, tenor; Eugenia Helen Ligon, dramatic soprano; Anna Marian Stanley, pianist; Iris Fribrock, soprano, and Harriet Kaplan, pianist. T. P.

St. Louis Opera Guild Workshop To Produce Britten Work

The revised version of Benjamin Britten's The Rape of Lucretia will be performed for the first time in the United States on April 3 and 5 by the St. Louis Grand Opera Guild Workshop, conducted by Stanley Chapple. Also in rehearsal are Donizetti's Don Pasquale, Purcell's Dido and Aeneas and Pergolesi's La Serva Padrona. The performers are young St. Louis singers and the decors are designed and executed by students of Washington University in St. Louis.

NAACC Concert Features Scott Quartet

The National Association of American Composers and Conductors presented another concert in Times Hall on Jan. 25. The program included the First String Quartet by Tom Scott, American composer and exponent of American folksongs, which was given its initial concert performance. It has previously been broadcast by the NBC String Quartet in 1944.

Novotna Makes Screen Debut

Jarmila Novotna makes her screen debut in an M-G-M picture, Marked, made last fall in Switzerland and Germany. The story deals with displaced children.

"Charter Day" to Mark Federated Music Clubs' Fiftieth Anniversary

On Feb. 28, 1898, three women visited the office of the Secretary of State of Illinois and filed a certificate of incorporation for an organization to be known as the National Federation of Music Clubs. On Feb. 28, 1948, nearly a half million men and women, boys and girls will celebrate the 50th anniversary of what later, in 1921, became the National Federation of Music Clubs through amendment of the original charter.

Charter Day will be observed in nearly 2,000 Senior, and an almost equal number of Junior and Student Clubs. The occasion will also launch a drive for substantial increases in membership and funds. The membership drive is under the direction of Mrs. Maurice Honigman of Gastonia, N. C., National Extension Chairman.

A prize of $50 is offered by the National President, Mrs. Royden J. Keith of Chicago, to the state organizing and federating the largest number of new Senior Clubs; $40, by Mrs. John Alexander Jardine of Fargo, N. D., Past National President and present Finance Chairman, to the state achieving the greatest number of points for federating new clubs or reinstating old ones; two prizes of $40 each—one from Mrs. Honigman, the other from an anonymous donor—for states in four classifications, based on numbers of clubs, which make the greatest progress on the National Treasurer's chart, which indicates the number of clubs whose dues are already paid.

In addition, gold certificates will be presented to the state, the State President and the Extension Chairman of the state in each of the four classifications which achieves most in the field of extension. Awards will be made at the next Biennial Convention in Dallas, March 27 to April 3, 1949.

A prize of $50 has been offered by Mrs. Lewis J. Howell, New Jersey State President and National Chairman of Special and Life Members, to the state acquiring the largest number of these members between June 1, 1947 and March 1, 1949. Special members are artists or patrons of music affiliated with the Federation through a direct individual membership.

Charter Day will also launch a drive for funds for the Foundation for the Advancement of Music, a subsidiary of the Federation. Scholarships for returned veterans have been one of the major investments of the Foundation to date. A 50th anniversary stamp has been provided by Mrs. Clarence Pettit of East Orange, N. J, which will be used on Federation mail during the anniversary year; also, a Savings Bond drive is in progress.

The sale of miniature pianos which can be used as banks or table decorations is being pressed by Mrs Sheridan Newman of Brady, Tex., National Ways and Means Chairman.

North American Prize For Pianists Announced

SAN FRANCISCO. — Announcement has been made by the North American Prize Committee of the requirements for the pianists' division of the North American Prize. This includes a $1,000 cash award for first place, $300 for second place, and $200 for third place, donated by Mrs. Eleanor Pflugfelder of L. I., N. Y., and sponsored by the E. Robert Schmitz School of Piano, San Francisco.

For the final auditions on Aug. 16, 17, and 18 in San Francisco, pianist contestants will be required to know and perform from memory one hour of music selected by the contestant from the previously released list of works by composers of the North American continent who are citizens of the United States, Canada, or Mexico. In addition, all contestants must perform by memory Louise Talma's First Piano Sonata, the winning work from the composers' division of the contest.

Regional preliminaries will be held the end of May in Seattle, San Francisco, Los Angeles, Denver, St. Louis, New York, Toronto, Montreal, and several other cities. The contest is open to pianists of all nationalities, races, and religions, and there is no age limit.

The purpose of this contest is to animate the greatest number of pianists towards research, discovery, and performance of music of the United States, Canada and Mexico.

Application blanks to register in the piano division of the North American Prize must be received by April 15, 1948. Applications and inquiries should be addressed to the Secretary, North American Prize, 3508 Clay St., San Francisco 18, Cal.

1948 Geneva Competition Rules Issued

GENEVA, SWITZERLAND. — The prospecti containing the rules and programs of the Fourth International Competition for Musical Performers, which will take place from Sept. 20 to Oct. 3 in Geneva, are ready. They will be sent gratuitously by the Secretariat of the competition at the Conservatory of Music, Geneva, on request. The competition, which comprises singing, piano, violin, viola, flute and horn, disposes of prizes to the total amount of 12,000 Swiss francs. The list of the jury, formed by eminent foreign and Swiss masters, will be released the end of February. Applications must be received not later than July 15, 1948.

Cherniavsky to Give N. Y. Recital

Jan Cherniavsky, pianist, will give a Town Hall recital on March 17. Among recent engagements for Mr. Cherniavsky was an appearance with the Vancouver Symphony, Jacques Singer conducting.

MARGARET MELBY
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SOPRANO

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WOLF-FERRARI—Requiem (with Martial Singher, Apollo Musical Club, April 6)

HANDEL—Messiah (8 performances including Apollo Musical Club; Swedish Choral Club)

BACH—B Minor Mass; St. Matthew Passion; St. John Passion

HAYDN—Creation; FAURÉ—Requiem

BRAHMS—Requiem; MENDELSSOHN—Elijah

CHICAGO HERALD-AMERICAN

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"NANCY CARR, HIT OF MESSIAH" (headline) . . . "sang with urgency of feeling . . . Miss Carr's voice was unfailingly supported. She sang with ease and a good sense of melodic contour."

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". . . proved to be one of the best prepared young singers heard this season . . . has both vocal and interpretative gifts. The voice boasts an attractive freshness, is capable of lights of brilliance, and is well used . . . commands an intuitive sense of style . . . has the enormous advantage of a clear cut enunciation that renders justice to each word. . . . A long and varied program emerged in uniform excellence."

". . . sang the soprano roles with engaged simplicity and lovely tone quality . . . an engaging performer and an intelligent one."

CHICAGO SUN

"Among the soloists, first to be mentioned should be the soprano Nancy Carr . . . it was easy to perceive that her intelligence was clear as to reverent understanding of the oratorio style."

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WASHINGTON Season Varied

By JAMES G. DEANE

WASHINGTON, D. C.—Artur Schnabel's return here after 12 years' absence was a feted event. At his 1936 Washington debut the pianist had to contend with rollers on his chair for half of his concert—and played a Beethoven sonata as encore in apology! This time there was no encore, but the large audience cheered a meaty offering of Schubert, Bach, Mozart and Beethoven that did the composers uncommon justice. Patrick Hayes managed the concert.

Monumental pianism also was heard at the Library of Congress where Rudolf Serkin gave a masterful Variations and Fugue on a Handel Theme of Brahms. With Adolf Busch, Serkin collaborated in Beethoven and Schubert, Busch adding some unaccompanied Bach to complete a superlative evening.

Vocal artistry also had innings at the Library, as was shown in French, English and German songs by Viola Morris, soprano, and Victoria Anderson, contralto, with Lindsay Lafford at the piano. Two quartet concerts were given at the same place, the Budapest in the annual Stradivari memorial program and the Pascal of Paris, in its first Washington visit, offering a work by a contemporary Frenchman, Jean Rivier.

Orchestral pacemaker was the Boston Symphony, Koussevitzky doing wonders with the Pathetique, Prokofieff's Classical and Hindemith's Mathis der Maler. C. C. Cappel officiated locally.

Hindemith Conducts Own Work

Hindemith himself appeared in the capital to lead both musicians and audience in his Frau Musica, given by the choral society of Washington Cathedral. With players of the National Symphony the group also offered Stravinsky's Symphony of Psalms and other works, led by Paul Callaway.

Myra Hess headed the roster of recent National Symphony soloists, winning tumultuous acclaim with the Schumann concerto. Similar reception was accorded Ezio Pinza who sang Boris Godounov excerpts. Successful first appearances were made by Sascha Gorodnitzki in the Liszt "Triangle" Concerto, and Arnold Eidus, 25-year-old violinist, praised for his rendering of the Mendelssohn Concerto. The two Tchaikovsky concertos were played vividly by Erica Morini and Percy Grainger. Juanita Carter, soprano, sang Ravel, Bloch and Debussy, and Fague Springmann, baritone, led a program of Messiah excerpts and carols. Emerson Meyers, pianist, played the Liszt concerto in the first concert of the orchestra at Catholic University.

Premieres of Two Native Symphonies

World premieres of two symphonies by American composers were among notable orchestral performances by the National Symphony. Conductor Hans Kindler led the Second of Robert Ward, teacher at Juilliard and Columbia University, a highly palatable addition to contemporary symphonic literature. The Rev. George Wargo, Washington violinist and teacher, conducted his own First Symphony, a work more concerned with diverse rhythms than with melody. Both were well received.

American premieres were given three works by foreigners, the Third Symphony by the Italian, Malipiero; an Aria for Orchestra by Respighi transcribed from an unpublished score for violin and organ; and two folk pieces by the Danish composer Herman Sandby. Other pieces new to Washington included: Burrill Phillips' Scena, Henry Cowell's Hymn and Fuguing Tune No. 2 (revised), and David Van Vactor's Passacaglia and Fugue in D Minor.

Brahms' and Tchaikovsky's fourth symphonies, Mozart's 29th and the Franck were the major works of the orchestra's first tour of the season to New England, New York and New Jersey.

Samuel Barber's ballet suite, Medea, was a novelty offered by the Philadelphia Orchestra under Ormandy. Barber was present, but the reception accorded his work here was somewhat tepid. Prokofieff's Scythian Suite and Miaskovsky's 21st Symphony competed for honors with Brailowsky's version of the Tchaikovsky concerto in an all-Russian affair. Other soloists were Jacques Thibaud, not quite up to his former prowess after his long absence, and the duo-pianists Luboshutz and Nemenoff in Mozart. Alexander Hilsberg led a meticulous Eroica in the best rehearsed performance of the season.

Recitals Applauded

Most spectacular of the recitalists was Iturbi, just back from Paris, who played a Chopin waltz for President Truman and a packed house, along with a popular program that was lacking in distinction. The President also heard his daughter sing her first recital here, a concert distinguished for its audience more than its music.

Licia Albanese made a successful local debut, and other vocal artists were Eleanor Steber, Jan Peerce, James Melton and Tagliavini. Violinists included Menuhin, playing Bartok's third sonata composed for him; Kreisler, greeted warmly as always; and Spivakovsky, playing Copland and more Bartok to what should have been a larger audience. Outstanding pianists were Arrau, turning out some magnificant Brahms; Maryla Jonas, who gave a pleasant list including Schumann's Kinderscenen; 16-year-old Sylvia Zaremba; and the First Piano Quartet, who between them brought out a full house.

National Gallery Orchestra programs included works by Thomson, Purcell and Bergsman, led by Richard Bales. Hindemith pieces were played in recitals by both Paul Olefsky, young cellist of the Philadelphia Orchestra and Jan Tomasow, National Symphony concertmaster. The NYU chapel choir under Alfred Greenfield appeared on another program.

Crowds attended three performances each by the Ballet Theater and the Ballet Russe de Monte Carlo, the latter highlighted by two new works, Madronos and Cirque de Deux.

Gerhart Holds "String Clinic" At Bethany College

Russell Gerhart, conductor of the Altoona Civic Symphony and the Johnstown Symphony (both of Pennsylvania), recently held a string clinic for music supervisors at Bethany College, Bethany, W. Va. The clinic was sponsored by the Ohio Valley Music Educators Association. An orchestra session called for 65 instructors under the baton of Mr. Gerhart. On Jan. 31 Mr. Gerhart conducted a clinic for Pennsylvania music supervisors in Pittsburgh under the sponsorship of the Pennsylvania Forensic and Music League. An orchestra of 50 students served as an experimental body, with a concert in Stephen Foster Memorial Hall. On Feb. 1 Mr. Gerhart conducted the Johnstown Symphony, with Bernard Greenhouse, cellist, soloist.

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Canadian Cities Welcome Music Notables

By JOSEPH A. WHITMORE
Toronto

The Toronto Symphony Orchestra continues to draw large audiences for both the subscription series concerts and the Friday Pops in Massey Hall. At a Pop under the baton of Geoffrey Waddington as guest, an evening of Gilbert and Sullivan excerpts was given with soloists and chorus. So popular was this that many requests were received to make such a concert an annual event.

Zara Nelsova, cellist, and Jeanne Gautier, violinist were the guest artists on the fourth subscription series pair of concerts. The same week brought the famous baritone Todd Duncan to the Pop concert.

The annual "Christmas Box" Symphony concert took place on Tuesday and Wednesday before the holiday. This event for several seasons has been sold out well in advance. Although much lovely Christmas music is presented—including, this season, the singing of the St. Simon's Boys' Choir—the orchestra "lets down its hair." If the concertmaster feels the urge to take off his coat or even his shoes, off they come, and a wrong note well and loudly played is accepted by the audience with much merriment!

A subsequent Pop concert was conducted by the orchestra's permanent conductor Sir Ernest MacMillan. Freda Trepel, Canadian pianist, gave an impressive performance of the Liszt Hungarian Fantasy.

The next week's Pop was well attended by a holiday audience, which heard a fine program led by the assistant conductor, Paul Scherman. The soloists were Mary Morrison, Canadian soprano, whose lovely voice is being heard by increasing admirers, and Leo Barkin, pianist, one of the country's outstanding accompanists.

The Toronto Symphony collaborated with the Mendelssohn Choir in its annual hearings of Handel's Messiah in Massey Hall. The choir of trained and picked voices, the orchestra and soloists, all under the direction of Sir Ernest presented the work with magnificence. Soloists were Audrey Farnell, soprano; Nellie Smith, contralto; William Morton, tenor, and Eric Tredwell, baritone. Both performances were sold out.

Humperdinck Opera Staged

Among many interesting musical events during December was the performance of Hansel and Gretel in Eaton Auditorium on the 18th and 19th by the Royal Conservatory of Music of Toronto Opera School. Staged by the well known New York director, Felix Brentano, the production probably surpassed in excellence this organization's presentation of The Bartered Bride earlier in the year. The performance was conducted by Nicholas Goldschmidt.

The Leslie Bell Singers, Canada's all-girl choir, gave stirring concerts in Eaton Auditorium on two successive days.

The Toronto Mendelssohn Choir opened its 51st season with Mendelssohn's Elijah in Massey Hall, conducted by MacMillan, and commemorating the composer's death centenary. Soloists were John Brownlee in the title role; Helen Simmie, soprano; Eileen Law, contralto and Albert Marson, tenor. An interesting sidelight on this concert was the display in the foyer of Massey Hall, a series of ten drawings by the Canadian artist Bertram Brooker, depicting the life of Elijah. Another interesting choral concert was that by the Jewish Folk Choir, directed by Emil Gartner, with Paul Robeson as assisting artist, in Massey Hall.

Ferruccio Tagliavini was heard in the Eaton series on two days. (His Barber of Seville film was seen in Montreal early in the month.) Stanislaw Szpinalski, Polish pianist, pupil of Paderewski, was heard in Eaton Auditorium. Another interesting piano recital was that of the Toronto musician, Gordon Hallett.

The second event of the season by the McGill Chamber Music Society was given in the hall of the Royal Victoria College by the McGill String Quartet.

Events in Vancouver

The West Coast is enjoying a season of interesting musical activity. The Vancouver Symphony has a successful season well under way. Jacques Singer, the orchestra's conductor, led several outstanding performances. Jan Cherniavsky was the solo pianist in a recent concert.

Hazel Scott, popular pianist, made her first recital appearance in Vancouver and later this versatile artist was guest soloist with the Toronto Symphony for a "Pop" Concert.

Vancouver enjoyed a visit of the Ballet Russe de Monte Carlo in November. Federico Rey with his group of dancers also gave a night of superb work in his new revue "Rhythms of Spain" at the Strand Theatre.

Carmen Torres, soprano, gave a recital in Eaton Auditorium, repeated later. On the same evening the young American violinist, Leona Flood, was heard in a pleasing recital in Massey Hall sponsored by the Toronto Danforth Lion's Club. Zara Nelsova, first cellist of the Toronto Symphony, appeared in a matinee program (Eaton), sponsored by the Toronto Women's Musical Club.

Guiomar Novaes, pianist, played in Massey Hall to fine effect. Lucienne Boyer gave an evening in Eaton Auditorium to an appreciative audience, accompanied by a small Paris-cafe-type orchestra.

A recent "five o'clock" at the Royal Conservatory presented the chamber orchestra conducted by Ettore Mazzoleni, with Greta Kraus at the harpsichord. Mihal Kusevitsky, tenor, was heard in recital in Eaton Auditorium.

There were many concerts of Christmas music at the various churches, including a Liturgical recital under the direction of Healey Willan at St. Mary Magdalene Church; a musicale at St. Paul's Avenue Rd. Church, which featured Ellwood Gary and Carlos Sherman, American singers; an organ recital by André Marchal, French organist, in the Church of St. George the Martyr; the annual concert of the St. Simon's Choir in Eaton Auditorium directed by E. S. Lewis; and a musicale in the Parish Hall of Trinity with Evelyn Eppes, contralto, assisted by one of Canada's outstanding young organists, Gerald Bales.

Montreal Happenings

The Concerts Symphoniques of Montreal offered a pair of concerts in Plateau Hall, conducted by Désiré Defauw, with William Kapell, pianist as guest soloist, who included the Rachmaninoff third piano concerto among his solos.

Mischa Elman gave a Montreal recital in Plateau Hall. His last visit to Montreal was made three seasons ago when he played the Brahms concerto with an orchestra under the direction of Wilfred Pelletier. George Haddad, Canadian pianist, played in the same hall, playing some interesting arrangements of ancient Syrian tunes, many not put on paper before.

The Montreal Elgar Choir, conducted by Berkeley E. Chadwick, sang Handel's Messiah in Notre Dame Church. The soloists were Audrey Farnell, soprano; Anna Malenfant, contralto; Jean Letourneau, tenor, and Harry Maude, bass. This performance was sponsored by the Casavant Society, which intends to present an oratorio every year during the Christmas season. . . . Frieder Weissmann led a striking concert before a large audience by the Montreal Little Symphony. . . . An interesting concert was given by the Montreal Youth Orchestra in Plateau Hall. Ferdinand Gratton conducted and Mary Jean MacNab, talented Montreal violinist, was soloist. . . . Patsy Parr, ten-year-old Toronto pianist, gave a recital in the Kitchener-Waterloo Memorial Hall, proving a revelation to an appreciative audience.

Witold Malcuzynski, Polish pianist, visited several cities in eastern Canada, including a guest appearance with the Toronto Symphony, and recital appearances in Hamilton, St. Catherines, London and other centres. Poldi Mildner, pianist, gave recitals here in Eaton Auditorium on two days. Tossy Spivakovsky played his second annual recital in the same hall under the auspices of the Women's Musical Club.

JANINE CASIEZ,
French dramatic soprano, appeared last month in a gala concert at the Waldorf-Astoria with Martial Singher, René LeRoy, Ralph Telasco, Samuel Barlow and others under the auspices of the Arcanum and 75th Division Foundation aid for the town of Charmes-sur-Moselle. Miss Casiez is soon to return to France for a concert tour and to take the leading parts in Tosca and Thaïs in Paris. (Photo by Bruno of Hollywood, N. Y.)

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New York Herald Tribune, Oct. 9, 1947 ... effective animation ... Her technique is deft and fluent ...

Los Angeles Herald Express, Oct. 16, 1947 ... played with a diamond brilliance ... this lovely young lady is a fine artist...

REAH SADOWSKY IN TRIUMPH

San Francisco News, Oct. 29, 1947. Reah Sadowsky gave one of the most rewarding piano programs heard here in many a day. She belongs on the big time concert circuit. She has everything, including personality and fine stage presence.

San Francisco Chronicle, Oct. 29, 1947 ... a superb piano recital ... admirable in every respect ... exceptionally interesting ... she commands a very thorough and brilliant technique.

Seattle Post Intelligencer, Nov. 13, 1947 ... the Bach Toccata and Fugue D Major was as mighty as Bach meant it ... Miss Sadowsky can take her place with the most accomplished young artists of the day.

Detroit News, Nov. 21, 1947 ... captures the listener's attention and holds it throughout the evening.

The Boston Herald, Dec. 11, 1947 ... definitely a performer of skill, intelligence and poetic feeling ... the concert left an excellent impression on the listener...

The foregoing is a partial list.

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LOS ANGELES: Requiem Premiered

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

The American premiere of Erich Zeisl's Requiem, based on the 92nd Psalm, highlighted the concert by the Santa Monica Symphony Orchestra under the baton of Jacques Rachmilovich in Barnum Hall, Santa Monica, Jan. 23. It had the notably fine cooperation of the large chorus of the First Methodist Church of Hollywood, beautifully trained by Norman Soreng Wright, and soloists Grace Omeron, soprano, Clemence Gifford, contralto, and Stephen Kemalyan, baritone, who shared with the composer a long and tumultuous ovation. The work is strong, imbued with nobility in both concept and utterance, and stirringly dramatic; it is well worthy of repeated hearing.

Haydn's Sinfonia Concertante for violin, 'cello, oboe, bassoon and orchestra was skillfully played by Joachim Chassman, Joseph Di Tullio, Lloyd Rathbun and Jack Marsh, while Oscar Wasserberger was violin soloist in Bach's first Brandenburg Concerto. Rachmilovich also led a charming interpretation of Mozart's G-minor Symphony (K. 550).

Münch Leads Philharmonic

Mounting the Philharmonic Orchestra rostrum as guest conductor for the Jan. 22 concert in the Philharmonic Auditorium, Charles Münch offered a characteristic dynamic interpretation of his scores, but not always convincing of the sincerity of his interpretations. Fauré Suite from the incidental music to Pelleas et Melisande sounded merely innocuous, and the same pastel shades and drawnout passages applied to Honegger's Symphony No. 2, for strings, became boring. The nobility of Cesar Franck's Symphony was at times lost in a reading that might have been intended as sensuous but merely emerged as schmalzy.

Conductor Alfred Wallenstein returned to the podium and to his Brahms cycle on Jan. 29 to offer a finely spun yet fully dramatic presentation of the First Symphony and delightfully polished three movements from the First Serenade. Duo-pianists Lois and Guy Maier and the well-trained University of Southern California Cantata Singers cooperated in the lovely Liebeslieder Walzer.

Burbank Orchestra Heard

The Burbank Symphony Orchestra, which has been steadily bridging the gap between civic and professional status under the efficient baton of Leo Damiani, gave a concert of full-fledged merit to a packed house in the large Recreation Auditorium, Feb. 1. Damiani delivered a stirring interpretation of the Sibelius First Symphony that deftly captured its moods from the tenderness of the Andante to the Puckishness of the Scherzo and the powerful sweep of the first and last movements.

Soloists in the rarely heard Mozart Concerto for harp and flute were Aida Mulieri and Leonard Posella, who played with finely polished artistry. Novelty was premiere of a light, gaily Latin Cadiz, by Solito de Solis, who took a bow in person.

Leginska Little Symphony

A group of young artists were soloists with the Leginska Little Symphony in the Wilshire Ebell Theater, Jan. 18. Young Barbara Dell Culver showed enjoyable tone and commendably mature grasp in the MacDowell A-minor Concerto. Lyle Kennedy displayed admirable pianistic training in the local premiere of Radie Britain's effective Rhapsodic Phantasie. Adrienne Allert interpreted the Saint-Saëns C-minor Concerto with fluent, engaging pianism. Marilyn Dickie scored emphatically in the brilliant Rimsky-Korsakov Concerto. Jean Burt's youthful coloratura voice was well handled and held appealing timbre in Donizetti arias and a group of songs with piano. Ethel Leginska supplied the young artists with sympathetic and adroit support with a sure baton.

Munsel, Glenn and List Appear

Patrice Munsel's concert in the Philharmonic Auditorium, Jan. 27, was a neat balance between showmanship and artistry. She made a lovely stage picture, and demonstrated the customary coloratura fireworks from Donizetti to Dell'Acqua, though her light voice was sometimes held in focus with an effort in the lyric passages. A pleasing, less-hackneyed item was the Sevillana from Massenet's Don Cesar de Bazan. Stuart Ross provided satisfactory piano accompaniments, and Betty Wood played the flute obbligati.

A recent winter joint recital was the program of Violinist Carroll Glenn and Pianist Eugene List in the Philharmonic Auditorium, Jan. 20. They joined forces in Beethoven and Franck Sonatas, and each gave, a solo group of popular warhorses.

•

Hollywood Jottings

Ernest Kanitz has just published a volume called A Counterpoint Workbook that brings a new light to bear on some old problems. It carries the student into contemporary, linear, "free" counterpoint, and gives atonal and other interesting examples. It is now being used in the University of Southern California, where Kanitz is Associate Professor of Music, and in several other colleges on the Coast. Kanitz, incidentally, probably has written more chamber music for unusual combinations of instruments than almost any other composer, contemporary or otherwise.

•

Three young pianists awarded debut concerts in San Francisco under the auspices of the Gainsborough Foundation are Agnes Niehaus, Raymond Lewenthal and John Manken.

•

Pianist Frederick Marvin will give the first performance of a Toccata that George Antheil has written especially for him, when he appears in the Wilshire Ebell Theater, March 15. He will also play two Humoresques of Reger, whose piano works are so rarely heard here, and will repeat by request the Epigraphes Antiques of Debussy.

•

Frank R. Bruni has signed glamorous Gertrude Niesen for his stellar attraction at the Florentine Gardens, where she was a favorite several years ago. She returns here after having been starred in a Broadway musical, and is reproducing one of the feature items with the assistance of stage director Paul Porter and conductor Waldemar Guterson of the original New York production.

•

Pianist Reah Sadowsky has a strenuous Western tour scheduled for the coming season. She is endeavoring to com-

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•

Fortuno Bonanova has been elected chairman of the executive board for the National Society of Music and Art. The board has been meeting at his San Fernando Valley home to lay plans for the coming season.

•

Leo Forbstein, musical director of Warner Bros. Studio, has been invited to direct the musical activities at the twentieth annual Academy Awards presentation, March 20, in the Shrine Auditorium. Ray Heindorf, also of Warner Bros., was named chairman of the Music Committee for the event. Forbstein will conduct a large orchestra for the occasion.

•

Leith Stevens has written some appropriate music for Universal-International's Black Bart, giving the impression of music of the era in which the swashbuckler held forth. This composer has also just finished scoring All My Sons, in a three-day recording session.

•

Aaron Copland's deft treatment of other Americana caused him to be chosen by Republic to score the Charles K. Feldman Group—Lewis Milestone production of The Red Pony, based on John Steinbeck's story.

•

Gloria Grahame because of her vocal ability secured a top role with Maureen O'Hara and Melvyn Douglas in RKO Radio's coming The Long Denial.

•

In the opinion of this reveiewer, the music by Richard Hageman to RKO-Radio's Mourning Becomes Electra adds little to the story and misses several opportunities where a more daring accompaniment might have been extremely effective.

•

The Sacramento Philharmonic Orchestra, George Barr, conductor, presented Egon Petri as soloist in its concert of Jan. 22. A Robert Louis Stevenson Suite by Dr. J. De Forest Cline, head of the music department at Colorado College of Education, was also performed. The orchestra is being sponsored in a radio hour over Station KFBK throughout the season by Breuner's, local store. This season the Orchestra Association created a Foundation Committee headed by Marcus Gunn, which raised a "capital revolving fund." The president of the orchestra is A. J. Affleck.

Louis Kaufman Playing Novelties on Tour

On his present cross-country tour Louis Kaufman, violinist, is playing in Utah, California, Oregon, Texas, Washington, Pennsylvania, Rhode Island, Illinois, Missouri, Massachusetts, West Virginia and New York. As usual, he is accompanied at the piano by his wife, Annette. They feature an all-American group by Copland, McBride, Triggs and Still.

At his annual Town Hall recital in New York on March 25, Kaufman will present recent works by the contemporary English composers Gerald Finzi and Anthony Collins; by Aaron Copland and Robert Russell Bennett, of the U.S.A., and Camargo Guarnieri of Brazil.

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THE 1948 EDITION OF MUSIC AND DANCE IN CALIFORNIA AND THE WEST

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ITALO TAJO,

operatic basso, as he appears in the role of Dr. Dulcamara in the new musical film, This Wine of Love, based on Donizetti's opera, L'Elisir d'Amore. The film was made in Italy by artists of the Rome Opera, and is being released in this country with English titles, by Superfilm Distributing Corp. Mr. Tajo will be in this country in the fall of 1948 for concert and opera engagements.

Berkshire Festival Schedule

BOSTON.—Dates have been announced for the Berkshire Festival of 1948, to be given by the Boston Symphony Orchestra, at Tanglewood, next summer. The festival will consist of fourteen concerts, from July 18 through August 15. Two programs of Bach and Mozart will be given Sunday afternoon, July 18, and Tuesday evening, July 20, and repeated Sunday afternoon, July 25, and Tuesday evening, July 27, in the Theatre Concert Hall, conducted by Dr. Koussevitzky. Three series will follow during the third, fourth, and fifth weeks (July 29-Aug. 15) with a Thursday evening, Saturday evening, and Sunday afternoon concert in each case, and an extra Tchaikovsky concert on Tuesday, Aug. 10, all in the Music Shed. Three guest conductors have been invited: Leonard Bernstein, Eleazar de Carvalho, and Robert Shaw. Soloists are to be announced.

The sixth season of the Berkshire Music Center will begin on July 5, and continue for six weeks. Dr. Koussevitzky, supervising the conducting classes, will be assisted by a faculty including the orchestra's principals with departments in orchestral playing, chamber music, composition, opera, and choral singing. School activities will include a large number of concert and operatic performances, to which members of the Society of Friends of the Berkshire Music Center will be invited.

Capitol Opera Plans Three Productions

The Capitol Opera Company will open its 1948 season with three opera performances in the Public Theatre, New York—Cavalleria Rusticana and Pagliacci, Feb. 27; La Traviata, March 5; and Il Trovatore, March 12. Featured among the singers will be Elizabeth Kaboolian, Lucyle Harmantas, Evelyn Salisbury, Jewel Sackett, Ruth Korda, sopranos; Beatrice Krebs, Norma Howard and Helen Stanton, contraltos; Leonard Petri and Manuel Baroumis, tenors; Richard Torigi and Lawrence Ehrlich, baritones; and Frederick White and Henry Morgenthau III, basses.

Koussevitzky to Direct Beethoven Ninth Symphony for Juilliard

Beethoven's Ninth Symphony has been chosen by Serge Koussevitzky for his appearance as guest-conductor with the Juilliard Chorus and Orchestra on May 9, in the last of three concerts at Carnegie Hall. The distinguished director is appearing with the youthful orchestra as part of a plan to give students at the Juilliard School of Music the opportunity of playing under the direction of the world's greatest conductors.

The first concert of the series, on Feb. 22, under the direction of Edgar Schenkman, who heads the orchestra department of the School, will include three symphonies—the Fourth by David Diamond receiving its first performance in New York; Stravinsky's Symphony in Three Movemvents and Beethoven's Seventh.

The second concert will be under the direction of Robert Shaw, founder and director of the Collegiate Chorale, and Director of Choral Music at the Juilliard School, who will conduct the Juilliard Chorus and Orchestra in Bach's St. John Passion, unabridged. He will also prepare the chorus for Dr. Koussevitzky's concert. Vocal soloists for both works will be announced later.

All the events are being given with the cooperation of Local 802 of the American Federation of Musicians, and the proceeds of the concerts will go to the Student Aid Fund of the Juilliard School.

Wagner Season at Covent Garden

LONDON.—The English Opera Group in February opened a five-week season at Covent Garden, to include Tristan and Walküre, with Kirsten Flagstad; Meistersinger, Magic Flute, Rosenkavalier, Turandot, and Peter Grimes.

EVELYN SALISBURY
(Photo by Bruno of Hollywood.)

Lucie B. Rosen Heard at Mannes

A theremin recital was given on Jan. 30 at the Mannes Music School by Lucie Bigelow Rosen, assisted by Carlos Salzedo at the piano.

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A MUSIC EVENT OF HISTORICAL IMPORTANCE IN SALT LAKE CITY

was the presentation on Jan. 21 for the first time in the State of Utah of Beethoven's Missa Solemnis by the Salt Lake Philharmonic Choir, Frederick Davis, conductor. Seated, front row, left to right, Ray Brimhall, tenor; Margrit F. Lohner, soprano; Ruby McQuarrie, contralto, and Ray Halverson, bass. At the organ is Dr. Walter Teutsch. Standing with baton is Mr. Frederick Davis, and seated at his right is Albert Shepherd, concertmaster. (Photo by Gaels.)

Salt Lake Orchestra Heard in Novelties

SALT LAKE CITY.—Maurice Abravanel's success as new conductor of the Utah Symphony Orchestra and the performance of Ginette Neveu, French violinist, with the orchestra among recent events here, shared headlines with Leroy Robertson, Utah composer, two of whose scores were premiered.

Mr. Abravanel has twice journeyed to New York for special recording sessions since he accepted his new post. In addition, he went to Texas for a guest appearance with the Houston Symphony Orchestra that, it is reported, resulted in an offer for him to take the permanent post in that city.

On his most recent jaunt to New York, he was caught in the record snowstorm and barely reached here in time to rehearse the Utah Symphony for the local premiere of Leroy Robertson's $25,000 Reichhold prize-winning Trilogy, one of 17 works introduced to the symphony repertoire during the first five concerts of the season.

With the orchestra personnel increased to 77 and the superfine acoustics of the Mormon Tabernacle as a support, Abravanel has scored repeatedly with programs of unusually high standard for an eight-year-old orchestra in its second season as a permanent professional unit.

On the first program, the ensemble gave its initial performance of the Beethoven "Eroica" Symphony and Don Juan by Richard Strauss, with Samuel Barber's Adagio for Strings and Wagner's Prelude to Die Meistersinger, both of the latter performed several times in the past.

Robertson Scores Heard

A world premiere of Leroy Robertson's Punch and Judy Overture, and first performances here of the Haydn Symphony in G Major, No. 13, the Brahms Second and Smetana's Moldau featured the second program.

The third concert brought Miss Neveu's remarkable performance of the Beethoven Violin Concerto. (It was her only appearance with an orchestra outside of Boston and New York on her American tour.) Her powerful bowing arm, impeccable technique and intensity of interpretation won ovations.

On the same program, Abravanel augmented the orchestra for first local performances of Ravel's Daphnis and Chloe Suite No. 2, Milhaud's Francaise and Debussy's Prelude to The Afternoon of a Faun.

Trilogy, with an orchestra augmented to 85, was the feature of the Jan. 3 concert. The composer received an ovation after this first performance of the work since its introduction and broadcast by the Detroit Symphony in December. Mr. Abravanel's reading and the playing of the orchestra drew high praise from Mr. Robertson.

Louis Kaufman Soloist

The fifth concert featured Louis Kaufman, American violinist, in the Tchaikovsky Violin Concerto, another "first" for the Utah orchestra and a most vivid performance of Stravinsky's Firebird (also played here for the first time, as was Prokofieff's Lieutenant Kije suite, on an all-Russian program).

In addition to the Beethoven and Tchaikovsky concertos already played, the 10-concert series will include the Brahms, with Leonard Posner, concertmaster, as soloist. The Beethoven Ninth Symphony will be given with the University of Utah a cappella choir, under Richard P. Condie, and soloists.

C. B. HARRISON.

Courses for Camp Music Counselors

Bernard Kirshbaum will again conduct courses for camp music counselors at Steinway Hall on March 8, 9, 15, 16, 22 and 23; April 7, 8, 14, 15, 21, 22; and a third span to be arranged for those unable to attend the first two. This year Mr. Kirshbaum has a placement bureau and contact center. Advanced piano students may register for summer camp jobs free of charge. No one need take Mr. Kirshbaum's course to register. In order to register, pianists should send name, address, telephone number, and mention any counselor experience they may have had. Mr. Kirshbaum should be contacted at his Forest Hills, L. I., N. Y., address.

Eiger Writes Overture

Walter M. Eiger, 38-year-old Polish-French composer, who passed his final American citizenship examination early in January, has written a symphonic work, American Youth Overture, dedicated to Leon Barzin and the training orchestra of the National Orchestral Association. It will have its first performance by this orchestra on March 1.

Samaroff Honored

The Texas Club of New York on Jan. 18 held a musicale at the home of Helen, Catharine and Leeper Norfleet in honor of Olga Samaroff, a native Texan and honorary member of the club. On the program were Robert Stevenson, Texas pianist and composer, now teaching at the Westminster Choir School, and Ruth Lyon, violinist of Fort Worth. Mme. Samaroff gave a short talk on Texas music and musicians.

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Music Library Association Meets in Detroit

DETROIT.—The Music Library Association, founded in 1931 and having 700 members, held its annual meeting on Jan. 30 and 31 at the Detroit Public Library. H. Dorothy Tilly, president of the Association, was chairman.

The Friday meetings included afternoon musicological papers by Dr. Murray Barbour and Dr. Hans Nathan of Michigan State College; Dr. Raymond Kendall of the University of Michigan; and Arthur Gnau, Director of the Detroit Oratorio Society.

On Friday evening The Bohemians, Detroit organization of professional musicians, honored the Association with a concert of work by Michigan composers. String quartets by Owen Reed and Clark Eastham, the latter composed for the occasion, were heard as well as songs by Mischa Kottler, Francis Mayhew, D'Avignon Morel and Bendetson Netzorg, sung by Cameron McLean, baritone.

Other features of the meeting were a visit to the harpsichord workshop of John Challis; and extensive exhibits illustrating activities of the Music Library Association and the Detroit Public Library's Music and Drama Department.

The latter included popular songs dealing with the automobile industry, and the Azalia Hackley Collection concerned with Negro music and the activities of colored artists in theatre and concerts.

REHEARSING WITH THE OMAHA SYMPHONY ORCHESTRA.

Mildred Gibson Slocum, soprano, is seen preparing with the ensemble under Richard E. Duncan, conductor, for a concert last month. (Omaha World-Herald Photo.)

Omaha Hears Opera, Chamber Music and Recitals

OMAHA.—The Omaha Association of Opera in English presented Hansel and Gretel by Humperdinck, early in January. The performance was given in memory of the late Mme. Thea Moeller-Harms, organizer and director of this group for many years. Helen Gerin Lang was musical director, Mrs. William Zeigler the organist.

The Monday Musical Club presented the Fine Arts Ensemble in another of its high class chamber music recitals at Joslyn Memorial Lecture Hall. The program included a Trio Sonata by Tartini for strings, an unusual quartet in F major by Mozart for strings and oboe, and the Brahms trio, Op. 87, for violin, cello and piano. Artists taking part were Myron Cohen, violin; Max Gilbert, violin and viola; Rosemary Howell, cello; Gladys May, piano, and Frank Serpan, oboe.

James Wolfe, a native Omahan, was sponsored by the Morning Musicale and the Nebraska Federation of Music Clubs in a piano recital at the Joslyn Memorial and won deserved success in a program of classic numbers.

Jack Maxin, a surprisingly worthy young pianist with maturity beyond his 18 years, was also presented by Morning Musicale. H. M. R.

EDISON HARRIS,

tenor, will give his third New York recital on Feb. 28 at Town Hall. Mr. Harris has appeared this season in many oratorio performances in and around New York, with the Bach Society of Toronto and the Tulane-Newcomb Choral Society, New Orleans, La. He is now on the faculty of the University of Washington, Seattle, Wash. Until last October, he was a soloist at the Church of the Heavenly Rest, New York.

Musicales Defray Scholarships In Harrison, N. Y.

The Harrison Teacher and Community Association of Harrison, N. Y., is presenting three concerts to raise a scholarship fund for college or trade school education. Jan. 21, the Collegiate Chorale, conducted by Robert Shaw, were heard; Feb. 13 brings the Busch Quartet; April 9, Simon Barere, pianist. Anneliese Grunebaum is chairman of the concert committee.

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N. Y. Concerts

(Continued from page 49)

Anita Weinberg in Keyboard List

Anita Weinberg, pianist, gave a recital on Jan. 29 marked by an unusual command of nuance and sensitive feeling. The opening numbers were two Scarlatti Sonatas, played with surety and finesse, qualities prevalent throughout the evening. There was compelling sonority in her performance of the Beethoven Sonata, Op. 27, No. 1, and Mendelssohn's Variations sérieuses had deft differentiation and sustained interest. A Chopin group, Liszt's Etude de Concert and pieces of Poulenc and Prokofieff continued the favorable impression. The audience received numerous encores.
D. B.

Soprano Bow by Naomi Sanders

Naomi Sanders, young soprano, made her New York debut on Jan. 30 with the assistance of a fine accompanist, Lowell Farr. Miss Sanders' program, of Purcell, Debussy, Honegger, Mozart, Stravinsky, Prokofieff, Duke, Green, Rorem and Thomson, included rarely heard works. The singer possesses a light, sympathetic voice with accurate intonation and good musicianship. A sizable audience gave her hearty plaudits.
L. J. G.

Vinaver Chorus Wins Cheers

The Vinaver Chorus, Chemjo Vinaver, conductor, gave its second successful concert on Feb. 2. As in the first concert, the program was divided into four distinct groups: The Bible in Music, Music of Palestine, Music of the Synagogue, and Music of the Hasidim. In the Music of the Synagogue the five excerpts of Mr. Vinaver's Sabbath Service had William Sauler, cantor of the Eastern Parkway Temple, as soloist, and Edouard Nies-Berger as musicianly organ accompanist. The chorus, already distinguished, added new laurels and had the audience cheering at the end of the concert. Mr. Vinaver responded with an encore which roused more enthusiasm. Only after the lowering of the curtain did the audience leave.
L. J. G.

Carnegie Recital Hall

Bach Aria Group Bows

The first of four concerts by The Bach Aria group, an ensemble of ten young instrumental and vocal soloists under the direction of William H. Scheide, was presented on Jan. 27. As the name of the group indicates, the program consisted of arias, mostly little-known, from the cantatas of Bach and utilizing various vocal and instrumental combinations.

Much credit must be given to Mr. Scheide and his artists for their pioneering in bringing this music before the public. Though some of the artists still seem to need more ensemble training and have individual faults corrected, the group as a whole is definitely worth listening to. The members are Julius Baker, flute, Robert Bloom, oboe, Jean Carlton, soprano, Norman Farrow, bass-baritone, Robert Harmon, tenor, Sergius Kagen, vocal adviser and keyboard instruments, Ellen Osborn, soprano, David Soyer, cello, Margaret Tobias, contralto, Maurice Wilk, violin. Assisting artists were Samuel Baron, flute, and Harry Shulman, oboe.

The subsequent concerts will be awaited with interest, as the programs unearth much rare material.
A. L.

Gazarossian in Second Appearance

Koharik Gazarossian, composer-pianist, gave a good account of herself as both composer and pianist at her second recital on Jan. 27. A good sized audience appreciated Miss Gazarossian's playing of Brahms-Handel Variations as well as Beethoven's Sonata, op. 53. She also included works by Chopin, Liszt and Schumann. In her own works Miss Gazarossian gave a pleasant Armenian-flavored tid-bit which was rather ingratiating. Miss Gazarossian is a musician with good emotional and technical aspects to her playing which won her many plaudits.
L. J. G.

San Carlo Opera Opens 37th Tour

The San Carlo Opera Company opened its 1948 (and 37th) transcontinental tour in Schenectady, N. Y., on Jan. 20, the first booking of more than 50 engagements to be sung before the tour closes in New York next spring. The first four cities were sold out before the arrival of the company, each having large motion picture theatres which seat 3,000, according to an announcement by Fortune Gallo, the impresario. The tour will cover the entire country and western Canada, with two months' bookings on the Pacific Coast. In San Francisco the company will appear in the War Memorial Opera House.

Sigma Alpha Iota Musicale

The New York City Alumnae chapter of Sigma Alpha Iota held a musicale on Jan. 17 at the home of Mrs. Raymond Burrows. The program was given by Hildegarde Becher, soprano, accompanied by Mildred Brown, and Cornelia Potter, violinist, with Aldona Strumskis at the piano.

SMILING HAPPILY over the success of the Miami Opera Guild's first production of the year, Rigoletto, are, left to right, Dr. Arturo di Filippi, artistic director and general manager, and Mr. and Mrs. Walter E. Olson, of Chicago, who have extended outstanding encouragement and financial aid to the guild. The group will produce Madame Butterfly in English on March 13, 15, 17 in Miami, and on March 18 in Ft. Lauderdale. Regina Resnik, Metropolitan Opera soprano, will sing the title role; Jon Crain, Pinkerton; Val Patacchi, Sharpless; Henry Cordy, Goro; Lydia Edwards, Suzuki. Paul Breisach will conduct. (Harry Elmore Photo.)

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RECENT DISC RELEASES

Orchestral

BEETHOVEN: Symphony No. 4. Cleveland Orch., dir. Szell. Columbia MM-705, 4 discs, $5.85.

BERLIOZ: Corsaire Overture. Royal Phil. Orch. dir. Beecham. Victor disc 11-9955, $1.

DVORAK: Notturno for Strings. Busch Chamber Players. Columbia 10-inch disc 17513-D, $1.

GOULD: Interplay for Piano and Orchestra. Robin Hood Dell Orch., dir. Gould. Columbia MX-289, 2 discs, $3.25.

HANSON: Third Symphony; SIBELIUS: Maiden with the Roses (Snow White). Boston Sym. Orch. dir. Koussevitzky. Victor DM-1170, 5 discs, $6.

IBERT: Escales. San Francisco Orch. dir. Monteux. Victor DV-10, 2 plastic discs, $5. (Or DM-1132, 2 discs, $3.)

KHATCHATURIAN: Masquerade Suite. Boston "Pops" Orch. dir. Fiedler. Victor DM-1166, 2 discs, $3.

MOZART: Haffner Symphony (K. 385); GLUCK: Dance of the Blessed Spirits (Orpheus and Eurydice). NBC Orch. dir. Toscanini. Victor DM-1172, 3 discs, $4.

RESPIGHI: Feste Romane. Philadelphia Orch. dir. Ormandy. Columbia MM-707, 3 discs, $4.60.

SCHUBERT: Symphony No. 9; MENDELSSOHN: Scherzo from Midsummer Night's Dream. NBC Orch. dir. Toscanini. Victor DM-1167, 6 discs, $7.

SMETANA: Bartered Bride Overture. Chicago Sym. dir. Defauw. Victor disc 12-0018, $1.

STRAUSS, Johann, Jr.: Graduation Ball. Dallas Sym. dir. Dorati. Victor DM-1180, 4 discs, $5.

SUPPE: Light Cavalry Overture. Boston "Pops" Orch. dir. Fiedler. Victor disc 11-9954, $1.

WEBER: Oberon Overture. Boston Sym. dir. Koussevitzky. Victor disc 11-9951, $1.

WEINBERGER: Polka and Fugue (Schwanda). Minneapolis Orch. dir. Mitropoulos. Victor disc 12-0019, $1.

Instrumental

BACH: Violin Sonatas Nos. 1-6. Alexander Schneider (violin) and Ralph Kirkpatrick (harpsichord). Columbia MM-719, 2 albums, 7 discs each, $19.20.

BRUCH: Scottish Fantasy (Op. 46). Jascha Heifetz (violin) and Victor Orch. dir. Steinberg. Victor DV-11, 3 plastic discs, $7. (Or DV-1183, 3 discs, $4.)

CHOPIN: Twenty-Seven Etudes. Alexander Brailowsky (piano). Victor DM-1171, 8 discs, $9.

CHOPIN: Nocturne in E flat (Op. 9, No. 2); Fantasie Impromptu. Alexander Brailowsky (piano). Victor disc 12-0016, $1.

SCHUBERT: Three Minuets (arr. Piatigorsky). Gregor Piatigorsky (cello) acc. Ralph Berkowitz. Columbia disc 72373-D, $1.25.

SCHUMANN: Kreisleriana; Arabesque. Claudio Arrau (piano). Columbia MM-716, 5 discs, $7.10.

TCHAIKOVSKY: Violin Concerto. Erica Morini (violin) and Chicago Sym. dir. Defauw. Victor DM-1168, 4 discs, $5.

Vocal

BERLIOZ: D'Amour L'Ardente Flamme (Damnation de Faust). Rose Bampton (sop.) and Victor Orch. dir. Pelletier. Victor disc 12-0015, $1.

BIZET: Micaela's Air (Carmen); VERDI: Addio del Passato (Traviata). Licia Albanese (sop.) and Victor Orch. dir. Weissmann. Victor disc 12-0014, $1.

FLOW GENTLY, SWEET AFTON; DANNY BOY. Thomas L. Thomas (bar.) acc. Jacob Hannemann. Victor 10-inch disc 10-1312, 75c.

FRENCH OPERATIC ARIAS: PERGOLESI: A Serpina Penserte (La Serva Padrona); MONSIGNY: La Sagesse Est Un Trésor (Rose et Colas); Adieu, Chère Louise (Le Déserteur); GRÉTRY: Rose Chérie (Zémire et Azor); Vous Étiez Le Que Vous N'Être Plus (Tableau Parlant); DOURLEN: Je Sais Attacher des Rubans (Les Oies de Frère Philippe). Maggie Teyte (sop.) and Victor Orch. dir. Mourel. Victor set MO-1169, 3 10-inch discs, $3.25.

MEYERBEER: O Paradiso (L'Africana); PONCHIELLI: Cielo e Mar (Gioconda). Richard Tucker (tenor) and Metropolitan Opera House Orch. dir. Cooper. Columbia disc 72399-D, $1.25.

SCHUBERT: Der Tod und das Mädchen; Wohin. Marian Anderson (con.) acc. Franz Rupp. Victor 10-inch disc 10-1237, 75c.

VERDI: Il Balen; Per Me Ora Fatale; Nuns' Chorus. Leonard Warren (bar.) and Victor Chorale and Orch. dir. Morel. Victor disc 11-9956, $1.

VERDI: Willow Song; Ave Maria Otello). Licia Albanese (sop.) and Victor Orch. dir. Weissmann. Victor disc 11-9957, $1.

Enough variety is encountered in the latest group of orchestral releases to satisfy every taste. Starting with the orthodox repertoire, we have Schubert's great C major Symphony with Toscanini and the NBC, and Beethoven's Fourth with Szell and the Cleveland Orchestra. Both conductors have points in common—strength, architectural grasp, feeling for balance; and both are aided, in their new sets, by superb recording. Not too long ago different sets of both works were released—Walter and the N.Y. Philharmonic in the Schubert, Beecham and the London Philharmonic in the Beethoven. Since those, too, are excellent, both as interpretations and recordings, any preference will be a matter of individual taste. Walter is more relaxed than Toscanini, who communicates more of a motor force. Beecham, in his set, treats the lyric sections more gently than Szell, though the latter has more virility.

Toscanini has more success, perhaps, with the Haffner Symphony by Mozart. Here some purists may claim that the tempos are too fast, but even they will concede that the sparkle and precise orchestral playing are utterly delightful. The Haffner is one of Mozart's finest symphonies, one that should be in every record library; and this up-to-date Toscanini recording is heartily recommended.

American music is represented by Hanson's rather long (nine sides) Third Symphony, a traditionally-written piece which follows the idiom of the composer's Romantic Symphony. It should appeal to many listeners for its directness and avoidance of modernist clichés. In avoiding the latter, however, Hanson has substituted some of his own, and it cannot be denied that he has a tendency to wear some of his material pretty thin.

Gould's Interplay for Piano and Orchestra is not as ambitious a score, but remains a good example of light Americana. This piece was used by Robbins for the ballet Interplay; it originally was named American Concertette. One of Gould's best works, it is deft, ingenious and plastic, with alternation of rhythmic patterns and a really good blues theme. Recording and performance are excellent.

Local Color

Russian, Italian, Bohemian and French composers are assembled into a riot of local color when the month's examples of their work are juxtaposed. Smetana comes off best with his ever-fresh Bartered Bride Overture. Dvorak's Notturno, strongly Wagnerian, is rather dull, redeemed by some engaging melodies in the middle section. Ibert's Escales is conventional Middle-East painting, with little original in it to make one want to return to the score. And Khatchaturian's bombastic Masquerade Suite has the positive virtue of brilliant orchestration and the less positive one of dubious and derivative thematic material. The Italian department, Respighi, submits the typically overblown Feste Romane, another example of brilliant orchestration without one original or vital idea anywhere encountered. One might add to this local color the Polka and Fugue from Weinberger's Schwanda, always a favorite and well conducted by Mitropoulos.

There is also the recording of Graduation Ball to consider. This is taken from the ballet of the same name; it uses music, mostly unfamiliar, by the younger Strauss, and is as light-hearted and engaging a score as has ever been pressed on records. Its recording is superb, and Dorati, who assembled the score in the first place, conducts with a sure sense of its values.

Bach, Chopin and Schumann

An ambitious set, released by Columbia, is the complete version of Bach's Violin Sonatas played by Schneider and Kirkpatrick, who had presented all six on last year's New Friends of Music programs. These are a valuable addition to the repertoire; it is surprising that none of the major companies has previously issued them. Here the recording

(Continued on next page)

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Pickup Chatter

(*Continued from page 68*)

is very well balanced, with but few exceptions (*e.g.*, the allegro of the E major, where the harpsichord's responses are not always as clear as they might be). Schneider and Kirkpatrick are first-class artists. Both have honesty and a musicianly attitude toward the music. The violinist, especially, has remarkably secure intonation and a cool, well-controlled tone that perfectly fits the music.

The complete recording of Chopin's Etudes—all 27, including the three for the school of Fetis and Moscheles—demonstrates the excellent technical attributes of Brailowsky but does not speak as much for his poetic instincts. Some of the etudes are played in a straightforward manner, some are marked with arbitrary doings in the way of rhythm (exactly what *does* Brailowsky do in the C minor, Op. 25, No. 12?), and some are rather percussive. On the other hand, several of the pieces are projected with feeling and sensitivity. There is enough strength in the playing to recommend it, though one wishes that Brailowsky had maintained the level he reached in a handful.

Arrau's recording of the Schumann Kreisleriana is not helped by inferior reproduction. He is an elegant technician and plays certain types of music brilliantly, but does not seem to be particularly moved by Schumann's fantastic sketches.

Violin Concertos

Bruch's Scottish Fantasy, despite the title, is as much a violin concerto as the more familiar G minor. Not heard too often today, the Fantasy got its name from the fact that Bruch was supposed to have used Scottish melodies, having been inspired by reading Sir Walter Scott. Such melodies actually may be present, if the Hapsburg whiskers of the score are parted and a careful scrutiny made of the features. To all intents and purposes, however, this is a highly Germanic piece, a virtuoso concerto, and played as such by Heifetz. The latter has seldom been in better form; his performance is masterly and so is the recording.

A rather spectacular burst of temperament comes from Erica Morini in her set of the Tchaikovsky Violin Concerto. Favored by recording which emphasizes the solo instrument, she proceeds to toy with the technical aspects of the writing, and if nothing else conclusively proves that she is an unusually strong technician. Her singing tone is heard to best advantage in the slow movement, which she plays with warmth. In the outer movements there is a suggestion that she is making too much of a good thing, and Defauw's accompaniments, generally in the background, do not aid the illusion.

Vocal Music

The most unusual vocal set to have been issued in some time is Maggie Teyte's exploration of some little-known French arias of the eighteenth and early nineteenth centuries. One cannot praise this highly enough, both musically and interpretively. The arias are uniformly lovely and elegant; the singing is as good as anything Miss Teyte has done in recent years.

Another unusual item is the Bampton disc of the Berlioz aria. Almost a conventional specimen of its type, the music is saved by a rich, integral orchestral part that no composer of the day could have come near achieving. Bampton is in good voice here, singing with security and vocal abundance.

The Albanese discs of music by Verdi are examples of the emotional interpretations that so delight the singer's admirers; there are few present-day sopranos who are so sympathetic to the idiom of Italian opera.

From the male contingent we get a resonant example of Warren's big voice in the Trovatore aria and a clearly reproduced one of Tucker's light, lyric tenor. The Cielo e Mar is expertly phrased by Tucker; the Meyerbeer aria still demands more of a sumptuous quality than he attained. R. K. S.

DOROTHY JUDY-KLEIN,
pianist, whose New York debut took place in Times Hall on Jan. 11, has appeared in recital and with orchestra in California, having played concertos of Tchaikovsky, MacDowell, Rimsky-Korsakoff, Saint-Saens and Mendelssohn with ensembles there. A pupil of Egon Petri, she won a scholarship with Sigismond Stojowski in Los Angeles in 1939, made her debut in that city in 1940 and in Mexico in 1946. Engagements for her in the near future include an appearance in April with the Long Beach (Calif.) Philharmonic in the Liszt E flat Concerto.

Piatigorsky with Kansas Philharmonic

Gregor Piatigorsky, cellist, was guest soloist with Efrem Kurtz and the Kansas City Philharmonic on Feb. 10 and 11 in Bloch's Schelomo and Schumann's Cello Concerto. The program also featured the world premiere of Virgil Thomson's The Seine at Night and Brahms' Symphony No. 3.

Vienna to Hear Peragallo Work

The scenic cantata, La Collina, with music by Mario Peragallo, and text based on Masters' Spoon River Anthology, which had its premiere at the Venice Festival last autumn, will be performed in Vienna this season.

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NEW PUBLICATIONS

Several contests have already been announced for the New Year. The New York State Federation of Music Clubs has two classifications in its contest, which expires March 25, 1948. The first is for a composition for any solo instrument and piano accompaniment, not to exceed ten minutes; while the second is for voice and piano (not over five minutes) using as text Let There Be Music, by Marjorie Elliott. For further information write to the New York State Composer Chairman, Marjorie Elliott, at Oneida Castle, Oneida, N. Y. . . . Another contest closing the middle of March this year is that of Columbia University Band for a new woodwind octet, comprised of a flute, oboe, two clarinets, bassoon, second bassoon or bass clarinet, and two French horns. The work must be from ten to fifteen minutes in length and never previously performed in public. The winning work will receive $100 and a performance. Scores must reach Columbia University Band not later than March 15. . . . A $100 prize is also offered by Edward B. Marks Co., for a piano students' contest at Peabody Conservatory in Baltimore.

Daniel Sternberg, dean of the Baylor University School of Music in Waco, won the $250 Harold J. Abrams Memorial Award in the Texas Composers' competition sponsored by the Dallas Symphony. The award was given for a twelve-minute "Concert Overture." . . . Forty-five symphonic manuscripts are being studied for the Duluth Symphony Orchestra contest. The winning work, to be announced shortly, will be published by Mills Music, Inc. . . . Katharine Wolff, chairman of the Eurydice Chorus Award, sponsored by the Philadelphia Art Alliance, has announced the judges' decision to make no award this year. The submitted manuscripts did not come up to the standards set by the award committee. The next competition will be held in the fall of 1949 and the usual prize of $100 will be doubled.

A deal has been consummated between BMI and seven Italian music houses whereby the latters' publications will become available to music users here through BMI performing rights licenses. The publishers are Casa Musicale Sonzogno, Edizioni Suivini Zerboni, Edizioni Melodi, Edizioni Kramer, Edizioni Redi, Edizioni Mascheroni and Di Lazzaro. . . . Norman Dello Joio's Three Symphonic Dances were premiered on Jan. 30 by the Pittsburgh Symphony Orchestra under the direction of Fritz Reiner. William Bergsma has completed a new work for string orchestra, The Fortunate Islands, which was written in the West Indies on a Guggenheim Fellowship and commissioned by Carl Fischer, Inc. Both Dello Joio and Bergsma are under exclusive contract to Carl Fischer. . . . The Park Avenue Synagogue has just signed a contract with G. Schirmer to publish an anthology of 38 musical settings by contemporary composers of texts in Hebrew and English from the Sabbath Eve Service. Among the composers are Berger, Bernstein, Diamond, Foss, Gould, Gretchaninoff, Harris, Jacobi, de Menasce, Milhaud, Pisk, Rogers, Sowerby, Still, Castelnuovo-Tedesco and Weill. . . . Jack Robbins, Sr., is writing an autobiography titled Mister Music. . . . Jacques Abram will introduce Britten's first piano concerto in orchestral appearance next season. . . . The Lemonade Opera of New York has signed a contract with Leeds to present Prokofieff's comic opera, The Duenna, for the first time in this country.

Book Reviews

WOMEN IN MUSIC, by Sophie Drinker. Coward-McCann, Inc., N. Y. $6.

More than merely a labor of love, Women in Music is a testimony to Mrs. Drinker's scholarship and determination. Although the scope of the book is all-inclusive, in relation to its subject, it is heavily weighted toward the past. Much of the text is concerned with the part that women play in primitive or native music—a very large one, according to the author, when aspects of such rites as birth, marriage, death (three of society's most significant functions) are added up. Early civilizations are discussed, then Greece and Rome. Until then women had played a major part in music; but starting with about 500 B.C. the decline started. The early Christian civilization, as is well known, relegated women to a subsidiary position. Women, too, at that time, "transferred from physical birth to spiritual rebirth their sense of their mission."

It took over a thousand years for women to begin reasserting themselves. Even then, according to the author, female capabilities were channeled into performance rather than creation (the prima donna rather than the composer). Mrs. Drinker has a reason for that, also: "The reason women took to performing men's music rather than creating their own was, of course, not because the intricacies of contrapuntal writing were beyond their powers, but because they were excluded from the Church, and later from the schools, where the knowledge could be obtained and the art practiced." Mrs. Drinker ends on an optimistic and strongly feminist note, part of which involves the training of women in scientific thinking.

BRAHMS—HIS LIFE AND WORK, by Karl Geiringer. Oxford University Press, $5.

According to the publishers, this is a revised edition of the 1936 biography by the same author, whose study of Brahms is one of the standard reference works. Some new material has been incorporated into the present text, including hitherto unpublished letters. Most of the latter have been assembled into an appendix that was not in the previous edition. In both, however, the text is virtually identical, with a few minor additions now included. It might be pointed out here that the section headed "Unpublished Letters Referred To," immediately after each chapter, are also virtually identical in both vol-

JOHAN FRANCO'S
Two Pieces for Piano were given first performance by the composer on Jan. 25 at a concert of the National Association for American Composers and Conductors in Times Hall, New York. On Feb. 17 Helen Lightner will sing a group of Mr. Franco's songs in the WNYC Festival.

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umes. A few recently discovered works —such as the Trio in A—and some amplified discussions (the Liebeslieder Walzer, for instance) feature Geiringer's discussion of the music. If you own the old volume there is little point turning it in for the new one, since there is really little difference; but if you do not own a copy of Geiringer's Brahms, this volume will prove the most readable and informative study of its kind in English.

THE SCHUBERT READER: A Life of Franz Schubert in Letters and Documents, by Otto Erich Deutsch. W. W. Norton & Co., Inc. $10.

By far the most important work on Schubert in the English language, this well-documented volume is a definitive study. It is not a biography; rather it is a comprehensive listing of virtually every letter, document, reference and record of Franz Schubert. One can easily believe the editor when he points out that the book is the result of a lifetime's work. Professor Deutsch had previously published the larger part of his research in a German edition. The present one is fuller and more detailed. It has been translated by Eric Blom.

One of the happiest features of the book is the running commentary which gives additional information about pertinent factors, such as currency in Schubert's day, the members of the Schubertianer, various editions of the songs and instrumental pieces, patrons, publishers—virtually everything, in short, that had any bearing on Schubert. And although Deutsch does not interpret the facts, a well-rounded picture of the composer emerges. Contemporary reviews of Schubert's music are also quoted in full: it is a pleasure to realize that a few critics were fully alive to the composer's genius. The volume is attractively presented and has many illustrations. It is one that should be in every music library, along with such other indispensable sources as The Bach Reader and The Letters of Mozart.

Score

RUSH HOUR IN HONG KONG, by Abram Chasins. J. Fischer & Bro., N. Y. $1.50.

One of the most popular of the lighter contemporary pieces, this little sketch lasts just about a minute and a half. It originally was written as a piano solo but has been taken up by any number of instrumental combinations. Toscanini conducted a symphonic version of it some years ago with the New York Philharmonic but the present setting is less difficult and designed more for use by educational, studio and light concert orchestras.

Violin Cadenza

CADENZA FOR PAGANINI CONCERTO IN D, by Stuart Fastofsky. Queens Symphonic Society, Jamaica. $1.

Like all cadenzas, this one is difficult, and has the usual items in the violinists' bag of tricks — octaves, thirds and fourths, fast solo passages, arpeggios, some polyphony, trills and harmonics. Fastofsky has adapted for much of the slow section, the R. Sahla cadenza. The print, though written by hand, is clear enough.

For Strings Unaccompanied

SONATINE POUR VIOLIN ET ALTO (violin and viola), and SONATINE A TROIS (violin, viola and cello), by Darius Milhaud. Music Press, Inc., N. Y. $1 and $1.50, respectively.

Composed in 1941, the Sonatine for Violin and Viola is strongly polyphonic, with canonic turns throughout, and a full-fledged fugue ending the work. The Sonatine a Trois is scored for violin, viola and cello. It is in three brief movements — Très Modéré, Contrepoint and Animé. The idiom of both pieces is rather intellectual, with typical Milhaud lines and instinct for formal patterns. The second movement of the Trio is extremely clever, technically, though one wonders why Milhaud did not give the same melodic contour to one half-note theme of the cello that the violin and viola previously had played.

For Oboe and Piano

SONATA, by E. S. Coolidge. Carl Fischer, Inc., N. Y. $4.

The "E. S." one assumes, is Elizabeth Sprague, benefactress of chamber music in this country. She has written a long well-constructed sonata in three movements — Introduction and Allegro, Reverie, and Theme and Variations. Her harmonic medium is well advanced, often biting at times. She can spin a pretty melody, too, as in the theme of the final movement, with its questioning answer from the piano. The work does not appear too difficult for advanced students to play.

For Piano Solo

THREE BAGATELLES, by Arthur Berger. TRIANON, by Robert Bernard. Edward B. Marks Music Corp., N. Y. $1 and $1.25, respectively.

Both are editions in the Marks Contemporary Composers Series. Here we have a young American and a middle-aged Frenchman. Berger's Three Bagatelles, composed in 1946 and dedicated to Virgil Thomson are staunchly modernistic in the Stravinsky-Copland tradition—the ostinato-like bass, rhythmic plasticity, fragments of rhythmic melody, shift in meters and frequent angularity of patterns are all present. Bernard's Trianon is as orthodox as Berger's medium is advanced. The three sketches that make up this short piece are self-consciously archaic, stemming from the French clavecinists. A footnote at the bottom of No. 3, Pourainte dans le Parc, suggests that Bernard composed the Trianon for harpsichord as well as piano. The pieces in the Trianon have charm, are completely objective, and are not difficult to play.

(Continued on next page)

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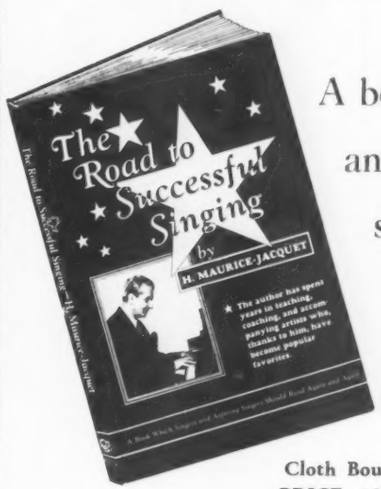

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New Publications

(Continued from preceding page)

THIRTEEN KEYBOARD SONATAS, edited by William S. Newman. University of North Carolina Press, Chapel Hill.

This is one of the most interesting volumes of piano music released in recent years. It contains sonatas by 18th and 19th Century composers—Jean Barriere, Giovanni Platti, Domenico Alberti, Georg Benda, J. J. Agrell, C. G. Neefe, M. B. de Nebra, K. D. von Dittersdorf, Joseph Wolfl, E. T. A. Hoffmann, J. F. Reichardt, Karl Loewe and Ignaz Moscheles. Many of these names are important in the history of music—E. T. A. Hoffmann and Moscheles, whose prose so inspired Schumann, the theorist Benda, Alberti who has given name to the Alberti bass. Every composer in this book was popular in his day, and it is an education in itself to play through their music, some of which is remarkably vital. For a sense of historical perspective alone this edition is worth owning, and every piano student or music lover who can play the piano should browse through it. The introduction and notes by William Newman are informative and scholarly.

SONATA No. 8, by Serge Prokofieff. Leeds Music Corp., N. Y. $2.50.

Prokofieff wrote this sonata during the time he was working on the Seventh, and both have many points in common. Each has three movements, and the movements follow the same basic pattern. Neo-romantic tendencies are at work in this No. 8; note the almost banal theme beginning the slow movement. As in most of Prokofieff's piano works, the writing is very difficult, strongly individualistic and not a little percussive. The last movement here is a toccata-like affair that needs a mighty pair of wrists and a feeling for powerful climaxes.

LA DANZA, by Rossini-Liszt. Paragon Music Publishers, N. Y. $1.

One of the lesser-known Liszt transcriptions, La Danza is typical exhibitionist material. It is difficult, of course, though not on the transcendental order of the Don Juan or other such arrangements. It also is short, rather engaging, somewhat naive, and would make an excellent encore piece.

BARTOK ALBUM. Rozsavolgyi & Co., Budapest.

This is a recently published collection of piano pieces by Bartók. The composer himself, before his last trip to America, prepared tre contents of this volume for press. During the war the plates of the edition, unpublished, were destroyed. Not long ago they were re-engraved in Budapest with corrections and revision by Alex Reschofsky, a collaborator of Bartók. Included in the volume are five Bagatelles, two Burlesques, a Roumanian Dance, four Esquisses and two other sketches. Many are difficult to play, though a few can be studied with profit by average pianists. It might be added that the music is highly original, with rhythmic, technical and tonal resources that exploit all possibilities of the piano.

SONS OF BACH (Three Sonatas for Keyboard), edited by William Newman. Music Press, Inc., N. Y. $2.50.

The three sonatas represented in this volume are by Johann Christian (B Flat, Op. 17, No. 6), Carl Philipp Emanuel (G Minor, No. 65), and Wilhelm Friedemann (E Flat). Of the three, the latter's sonata is most conventional. Carl Philipp Emanuel's sonata is the most elaborate, technically and the most interesting harmonically. The third by Johann Christian is an interesting forerunner of Mozart's style. All are perfect examples of early keyboard music and there is enough content in at least two of them to warrant study.

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Stephen Kovacs, arranger, points out some of the difficulties in an intricate transcription for the Four Piano Ensemble, of which he is a member. The quartet, which will tour this season under the direction of S. Hurok, also includes, l. to r., Audrey Kooper, Sylvia Dickler and Hans Heidemann. (Photo by J. Abresch.)

For Voice and Piano

ROLL ALONG, LITTLE DOGIES and GOD'S GOLDEN WEST, by David W. Guion. Carl Fischer, Inc., N. Y. 50c each.

Both of these songs are for low or medium voice and the second mentioned is also available for high voice. Roll Along Little Dogies, in D major, is a cowboy song with its full complement of "Whoop-i-yi, yip-i-ya." God's Golden West, in E major, is more of an "art song," though here again the lyrics are cowboy-inspired. "When I think of the last round-up On eternity's dawn. I think of past cowboys I've known who now are gone. . . . Oh, I long for the land Where my buddies now roam, where they sing to the dogies In their heavenly home."

ST. AGNES MORNING and THE DONKEY, by Henry Cowell; DAVID MOURNS FOR ABSALOM and BRIGID'S SONG, by David Diamond; RAPUNZEL and WILD SWANS, by John Duke; THE FAUCON, by John Edmunds. Music Press, Inc., N. Y. 60c each.

All of these songs are for medium voice. St. Agnes Morning is curiously Brahms-like—simple and dignified, with predominantly diatonic harmonies. The Donkey is bolder and stronger, with a use of cross relations and some bitter touches. Both of the Diamond songs are dirge-like and in style suggestive of some of the Hindemith songs. David Mourns for Absalom has a Biblical text; Brigid's Song is from James Joyce's Portrait of the Artist as a Young Man. John Duke's Rapunzel is a skilfully written, atmospheric song which conveys a desolate, yearning mood throughout its short duration. Wild Swans has an unorthodox metrical arrangement. No time signature is given, the rhythms alternating among three, four, five and six stresses to a bar. This is a predominantly lyric song. Edmunds' Faucon utilizes a sixteenth-century British text, which is harmonized in a way to preserve the modal and archaic flavor, though the composer has not spared any harmonic clashes. It is an imaginative and suggestive piece of work.

Opera Guild Gives Lecture On Peter Grimes

The Metropolitan Opera Guild sponsored a lecture-discussion on Britten's opera Peter Grimes at the Town Hall on Feb. 3. Boris Goldovsky, the lecturer, also illustrated themes at the piano. Dino Yannopoulos, who staged the work, told of some problems in the production. Three singers of the company were heard in excerpts. Frederick Jagel sang two dramatic scenes from his role of Peter, the reliable artist giving a good account of himself. Regina Resnik and Martha Lipton, who also sustain leading roles, were heard in other well-sung excerpts. Peter Paul Fuchs was the accompanist. The attentive audience was appreciative. H. I. B.

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IN SCHOOLS AND STUDIOS

Events at Eastman School Include Berlioz Premiere

ROCHESTER, N. Y.—The Eastman Symphony Band, conducted by Frederick Fennell, recently gave what is believed to have been the first American performance, utilizing band, orchestra, and chorus, of Berlioz' Symphonie Funèbre et Triomphale, assisted by the Eastman Junior Symphony and the Eastman Choir. The combined forces totalled some 275 performers, and the presentation was greeted by a long ovation. Dale Clark was the skilled trombonist in the Recitative and Prayer movement.

Other works programmed were Wagner's Entry of the Gods into Valhalla, Siegfried's Funeral March and Symphonic Synthesis of the music from "Parsifal," and Berlioz' Roman Carnival Overture.

For its third appearance of the season, Dr. Paul White conducted the Eastman Senior Symphony Orchestra of 125 players in a program comprising the Berlioz' Rakoczy March D'Indy's "Istar" Variations, Ravel's Rapsodie Espagnol and Brahms' Symphony No. 1.

The second concerto program of the season, in which advanced Eastman students appear as soloists with orchestra, produced uniformly good musicianship from Daniel McAninch, oboe; Anthony Passannante, tuba; Jeanne Folsom, soprano; John McLaughlin, flute; William Long, tympani; John Thomas, flute, and Lawrence Rosenthal, piano. Dr. Howard Hanson, Eastman director, conducted the Eastman-Rochester Symphony Orchestra in collaboration with the soloists.

The Eastman School's Kilbourn Hall series of chamber music concerts thus far has presented José Echaniz, pianist; Leonard Treash, basso; the Griller String Quartet, and Luigi Silva, cellist.

I. H.

Music School Settlement Presents Artists

A series of artists' concerts is being given in the auditorium of the New York Music School Settlement, Julius Rudel, director. The January schedule held, 10, Ray Lev, pianist, with orchestra, Mr. Rudel conducting; 17, Eric Rosenblith, violinist; 24, William Horn, tenor; 31, Paul Wittgenstein and a chamber ensemble. February 7 brings Bogumil Sykora, cellist, with the orchestra under Mr. Rudel; 14, Bruno Eisner, pianist; 21, Bronislaw Gimpel, violinist; 28, David LeVita, pianist, Dorothy Minty, violinist, and Percy Such, cellist.

Althouse Artist Sings at the Waldorf

At the last minute, Elizabeth Farquhar replaced Regina Resnik, soprano of the Metropolitan Opera, as a guest soloist at a luncheon given on Jan. 29 by the Women's League for Palestine in the grand ballroom of the Waldorf-Astoria. Hugh Thompson of the Metropolitan also sang. Miss Farquhar, an artist-pupil of Paul Althouse, was a contestant on the Metropolitan Opera Auditions of the Air on Jan. 18.

Charles Panzéra to Teach At Juilliard Summer School

The noted French baritone, Charles Panzéra, who is well known here for his recordings, will make his American debut this summer under the direction of Robert Fairfax Birch. Aside from various radio performances now being planned, he will be a member of the Juilliard Summer School faculty.

Baldwin-Wallace Forms Trio

BEREA, OHIO.—The Conservatory of Music of Baldwin-Wallace College announces the organization of a new trio, The Baldwin-Wallace Faculty Trio. Composed of George Poinar, violin; Esther Pierce, cello, and John Wolaver, piano, the trio made its initial appearance in concert on the college campus on Jan. 18, playing the Beethoven Trio No. 4 in D major and Schubert's Trio in E flat major.

SCENE FROM THE PRODUCTION OF AIDA, the initial operatic offering in the new Rodeheaver Auditorium of Bob Jones University, Greenville, S. C. (Photo by John W. Mott.)

Aida Given in New Hall at Bob Jones University

GREENVILLE, S. C.—A performance of Aida was the first opera given in the new Rodeheaver Auditorium in the new university plant of Bob Jones University. Principals were Ella Flesch, Marjorie Lawrence, Ramon Vinay, Alexander Sved, and Herbert Hoover, the last-named of the voice faculty.

All the costumes except Mr. Sved's and Mr. Vinay's were made in the university's studios. All sets were done here, and the student chorus and orchestra were under the direction of Karl Keefer, dean of the School of Fine Arts. The opera was given on alternate nights with the play by Shakespeare, Richard III, in a festival.

The Rodeheaver Auditorium seats 2,700. Dr. Bob Jones, Jr., president of the university, made the basic designs which incorporate some unusual features, such as the side stages, used effectively for chorus entrances in the Aida performance, and the most modern electrical and mechanical facilities.

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STUDENTS OF ANNE ROSELLE recently gave a vocal program at her New York studio. L. to r., back row: Eleanor Conway, Hanni Stouffer, Martha Tepper, Vera Lewis, Joseph Simmons, Martin Karl, Alma Tamara, Alexander Levenshon; front row: Josephine Guido, Mme. Roselle, Dr. Otto Herz, accompanist. Both Mme. Roselle and Dr. Herz are on the faculty of the New York College of Music. (Photo by Wonderland Studios, Inc.)

SHURA DVORINE signing his contract with American-Canadian Concerts and Artists. Looking on are the directors, Michel Kachouk and Nicolas Koudriavtzeff.

San Francisco Events Hailed

By MRS. FRANCIS H. REDEWILL

San Francisco

The New Year ushered in a most stimulating but slightly hectic concert schedule. Joseph Szigeti, violinist, with Joseph Levine at the piano, was presented at the Opera House on Jan. 2 by Larry Allen in a program of rich musical merit. A MS. Sonata in F by Prokofieff received a "first performance in the Western Hemisphere" and proved an interesting novelty.

Patrice Munsel, Metropolitan Opera soprano, under Opera Association auspices (Paul Posz, manager), assisted by Betty Wood, flutist, and Stuart Ross, pianist, delighted a large and effusive audience at the Opera House on Jan. 7.

Lawrence Tibbett, baritone, with Edward Harris at the piano, was another Opera House attraction, Jan. 13, under Opera Association management.

Désiré Ligeti, bass, accompanied by Fritz Behrens, gave the first of three lieder recitals at the California Club, Jan. 13, to a most appreciative audience. Songs of Schubert received a highly musicianly interpretation. Mr. Ligeti possesses a voice of depth, power and smoothness.

At the Marines Theatre a 12-year-old pianist, Samuel Lipman, was heard in Mozart, Bach, Beethoven, Brahms, Shostakovich and Bartok, Jan. 6. This amazing lad is another San Francisco prodigy, whose musical education is being ably handled by Lev Shorr. The concert was under Lulu Blumberg's management and brought a "standing room only" audience.

The San Francisco String Quartet (Naoum Blinder, Frank Houser, Ferenc Molnar and Boris Blinder) on Jan. 14 gave their second concert of the season at the Marines Theatre.

Symphony Concerts

The San Francisco Symphony has been most active following the holidays. Concerts at the Opera House, conducted by Pierre Monteux, have been given Jan. 8 and 9, and Jan. 15, 16 and 17. Vera Franceschi, a young pianist of real talent and personal charm, played the seldom-heard MacDowell Concerto in D minor. The Fantasy on a Theme of Tallis by Vaughan Williams and a suite from News of the Day by Hindemith were contemporary numbers that received the elegant Monteux interpretation and exposition. The Third Symphony of Beethoven concluded this program series. Tossy Spivakovsky, violinist, was featured on the following week's programs in the Bartok Concerto, providing enlivening and controversial performance.

At the Civic Auditorium another Art Commission Concert by the San Francisco Symphony with Gaetano Merola as guest conductor, on Jan. 10, brought Florence Quartararo, soprano, as soloist to an enthusiastic crowd of home folks and friends.

The triple series for Jan. 22, 23 and 24 was distinguished for a second hearing of William Schuman's Symphony No. 3; Sibelius' Pohjola's Daughter; Concerto for Three Violins and Orchestra (Vivaldi) by orchestra members Naoum Blinder, William Wolski and Frank Houser; and a masterly performance of the Beethoven "Emperor" Concerto, with Nikita Magaloff, pianist, as soloist. The concerts of Jan. 29, 30 and 31 brought Carol Brice, contralto, guest artist, in Beethoven, Gluck and Mozart arias. Among orchestral works was the Symphony No. 2 of Borodin, given magnificent projection by Pierre Monteux and his players.

The Annual Young People's Concerts of the San Francisco Symphony, Rudolf Ganz, perennially popular conductor, began on Jan. 24, with Fay Abrahams, 15-year-old pianist, soloist in the first movement from Concerto No. 3 of Beethoven. Jan. 31 presented Betty Ray Stanley, violinist, in the first movement of the Wieniawski Concerto, No. 2.

Di Stefano for Metropolitan

Giuseppe di Stefano, young Italian tenor, has been engaged for the Metropolitan Opera, according to an announcement by Edward Johnson, and will bow in Rigoletto on Feb. 25.

Beek, Holland Manager, Decorated

A dinner at the home of the French Ambassador, M. Jean Rivière at The Hague, Holland, was the occasion recently for the presentation of the Légion d'Honneur to John Beek, of Concertdirectie J. Beek, for his work over many years on behalf of French art.

Concert at Junior League

Union Settlement is sponsoring a benefit on Feb. 17 at the Junior League. Eugene List and Carroll Glenn are donating their services.

OPPORTUNITY

FOR SALE: Balance of Hunter College series tickets for Lehmann, Feb. 27; Maynor, March 6; Boston Symphony, March 18; Rubinstein, April 1. Pair, first row mezzanine, $3.60 each. Box No. J-63, Musical Courier, 119 West 57th St., N. Y. 19.

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